

# SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

June 1997 • Issue 192  
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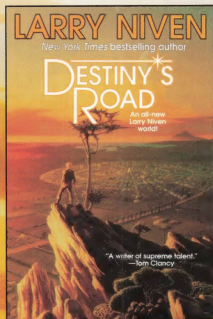
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## Hugo Award Nominations

**Novel:** *Memory* by Lois McMaster Bujold (Baen); *Remnant Population* by Elizabeth Moon (Baen); *Blue Mars* by Kim Stanley Robinson (HarperCollins Voyager; Bantam Spectra); *Starplex* by Robert J. Sawyer (Ace); *Holy Fire* by Bruce Sterling (Orion Millennium; Bantam Spectra); No Award. 356 ballots were received.

**Novella:** "Immersion" by Gregory Benford (3/96 SF Age); "Blood of The Dragon" by George R. R. Martin (7/96 Asimov's SF); "Time Travelers Never Die" by Jack McDevitt (5/96 Asimov's); "The Cost to Be Wise" by Maureen F. McHugh (Starlight 1, Tor); "Abandon in Place" by Jerry Oltion (12/96 Mag. of Fantasy & SF); "Gas Fish" by Mary Rosenblum (2/96 Asimov's); No Award. 209 ballots.

**Novellette:** "Age of Aquarius" by William Barton (5/96 Asimov's); "Beauty and the Opera or the Phantom Beast" by Suzy McKee Charnas (3/96 Asimov's); "Mountain Ways" by Ursula K. Le Guin (8/96 Asimov's); "The Land of Nod" by Mike Resnick (6/96 Asimov's); "Bicycle Repairman" by Bruce Sterling (Intersections; 10/96 Asimov's); No Award. 221 ballots.

**Short Story:** "Gone by John Crowley (9/96 F&SF); "Decency" by Robert Reed (6/96 Asimov's); "The Dead" by Michael Swanwick (Starlight 1, Tor); "Un-Birthday Boy" by James White (2/96 Analog); "The Soul Selects Her Own Society..." by Connie Willis (4/96 Asimov's); *War of the Worlds: Global Dispatches*, Bantam Spectra; No Award. 254 ballots.

**Non-Fiction Book:** *Look at the Evidence* by John Clute (Serenia Press); *Time & Chance* by L. Sprague de Camp (Donald Grant); *Silence of the Langford* by Dave Langford (NESFA Press); *The Faces of Fantasy* by Patrick Perret (Tor); *The Tough Guide to Fantasyland* by Diana Wynne Jones (Gollancz/Vista); No Award. 163 ballots.

**Dramatic Presentation:** "Severed Dreams," *Babylon 5* (Warner Bros.—David J. Eagle, director; J. Michael Straczynski, writer; John Copeland, producer); *Independence Day* (Centropolis Films/20th Century Fox—Roland Emmerlich, director; Dean Devlin and Roland Emmerlich, writers; Dean Devlin, producer); *Mars Attacks!* (Warner Bros.—Tim Burton, director; Jonathan Gems, writer, Tim Burton and Larry Franco, producers); "Trials and Tribble-ations," *Star Trek: Deep Space 9* (Paramount Pictures—Jonathan West, director; Ronald D. Moore and Rene Echevarria, writers; story by Ira Steven Behr & Hans Beimler & Robert Hewitt Wolfe; Ira Steven Behr & Rick Berman, executive producers); *Star Trek: First Contact* (Paramount Pictures—Jonathan Frakes, director; story by Ronald D. Moore, Brannon Braga & Rick Berman; Ronald D. Moore & Brannon Braga, screenplay; Rick Berman, producer); No Award. 283 ballots.

**Professional Editor:** Gardner Dozois (*Asimov's SF*); Scott Edelman (*SF Age*); Patrick Nielsen Hayden (Tor Books); Kristine Kathryn Rusch (*Mag. of Fantasy & SF*); Stanley Schmidt (*Analog*); No Award. 248 ballots.

**Professional Artist:** Thomas Canty; David Cherry; Bob Eggleton; Don Maitz; Michael Whelan; No Award. 226 ballots.

**Semiprozine:** *Interzone* edited by David Pringle; *Locus* edited by Charles N. Brown; *New York Review of Science Fiction* edited by Kathryn Cramer, Tad Dembinski, Ariel Hamon, David G. Hartwell & Kevin Maroney; *Science Fiction Chronicle* edited by Andrew I. Porter; *Speculations* edited by Kent Brewster; No Award. 223 ballots received.

**Fanzine:** *Ansible* edited by Dave Langford; *File 770* edited by Mike Glycer; *Mimosa* edited by Dick & Nicki Lynch; *Nova Express* edited by Lawrence Person; *Tangent* edited by Van Tressledale; No Award. 224 ballots.

**Fan Writer:** Sharon Farber; Mike Glycer; Andy Hooper; Dave Langford; Evelyn C. Leeper; No Award. 202 ballots.

**Fan Artist:** Ian Gunn; Joe Mayhew; Peggy Hanson; William Rotsler; Sherlock; No Award. 177 ballots.

**John W. Campbell Award For Best New SF Writer, 1995/96:** Michael A. Burstein (second year of eligibility); Raphael Carter (1st year); Richard Garfinkle (1st year); Katya Reimant (1st year); Sharon Shinn (2nd year); No Award. 156 ballots. Not a Hugo Award; sponsored by Dell Magazines.

**Notes:** Nominees were chosen by 429 members of LACON III/LoneStarCon2 who submitted valid ballots. "Novella" has more than 3 nominees because of a tie. Two *Babylon 5* episodes, "War without End" and "Z'Ha'Dum", received enough votes to be nominated, but nominations were declined by executive producer J. Michael Straczynski in favor of the sole BS nominee, "Severed Dreams". In Fan Artist, Brad Foster and Teddy Harvia declined their nominations. Final Hugo ballots were mailed early in May; voting is limited to attending and supporting members of LoneStarCon2. Ballots must be postmarked by July 31st. The 44th annual Hugo Awards ceremony will be held at the San Antonio Convention Center, during LoneStarCon2, this year's World SF Convention.

## 1996 Nebula Awards

**NOVEL:** *Slow River* by Nicola Griffith (Del Rey 95).

**NOVELLA:** "Da Vinci Rising" by Jack Dann (5/95 Asimov's).

**NOVELETTE:** "Lifeboat on a Burning Sea" by Bruce Holland Rogers

(10-11/95 Mag. of Fantasy & Science Fiction).

**SHORT STORY:** "A Birthday" by Esther M. Friesner (8/95 F&SF).

**GRAND MASTER:** Jack Vance; he is the 14th writer to be so named by SFWA.

Also, Sheila Finch received the "Service to SFFWA" Award. The winners were announced at the Nebula Awards banquet in Kansas City on April 19th.

## Wizards of the Coast

## To Buy TSR

Wizards of the Coast, producer of the popular trading card game Magic, announced April 10th that it had signed a letter of intent to buy TSR, troubled publisher of game-related fiction and the *Dungeons & Dragons* games, by mid-May.

Despite repeated attempts to get more information, WoC has stuck with those basic facts, adding only that "We are moving toward being a broad-based entertainment company." TSR president and ceo Lorraine Williams said, "The synergies that already exist between WoC and TSR ensure a solid home and future for the vast library of intellectual property which TSR has created."

However, SFC has learned the true extent of TSR's problems—financial problems which may cause the sale to WoC to fail because of TSR's inability to pay its debts.

TSR, which was founded by Gary Gygax in 1975—he subsequently lost control of the company—has been in serious financial shape for the last year, with its condition slowly deteriorating until it mostly stopped production in December. Although a wide variety of books and games were due to be released, especially during the Christmas season, very little was actually produced. The company shipped nothing in December, only two game-related products in January, and nothing since. TSR also eliminated two thirds of its 60 game distributors, meanwhile raising minimum orders, which did not endear it to retailers of fantasy role-playing games.

As of last month, TSR had still not done a 1997 catalog. No books have appeared since late 1996. Random House, TSR's distributor to the book trade, apparently sued after TSR took massive returns which it had not provided for. TSR also failed to attend at least one RH sales conference, and canceled a promotional program with a major retailer after flyers promoting it were already in stores. And subscribers to the gaming magazines *Dragon*, *Duelist* and *Dungeon* didn't get issues on time, also because of continued money woes.

TSR has also owed hundreds of thousands in royalties to its authors, including more than \$100,000 to R.A. Salvatore. After failing to issue royalty statements for six months—a move which caused great concern to many, including the SFWA Grievance Committee—TSR finally began issuing royalty statements in mid-April. However, no more royalty money had been paid out.

In 1996, TSR sold its headquarters, leasing the building back. TSR also ran into problems paying the bills incurred in running GenCon, its annual Milwaukee convention for fans of role playing games. Outstanding bills have now been settled, and SFC was told that the 1997 convention will be held in Milwaukee.

Also, TSR is known for making large moves which came to nothing. One example is its plan to set up a Los Angeles office and publish comics. Apparently the few comics that were published had very poor sales, and the LA office, with its staff, was eliminated. Another plan called for a broad publishing program based on the name Buck Rogers. One hardcover, by Martin Caidin, was released, but nothing subsequently.

Although it's likely that all of TSR will move to Seattle—editor Brian Thomsen has begun scanning Seattle real estate listings—it's doubtful whether the SFWA/fantasy field will get much out of the combination. Although WoC is called "the

undisputed giant of collectible card games" and TSR "the company that invented and...dominated the role-playing sector with its signature product, *Dungeons & Dragons*" by trade magazine *Model Retailer*, there are questions about the synergies of the two companies. Although TSR's game-related books are sure to continue, original SF/fantasy releases are likely to be few. Most likely is that the *Magic*-related novels, formerly licensed to HarperPrism, will become part of the *WoT*/CISR book output.

Two years ago, Wizards of the Coast started to establish a publishing arm, even hiring and moving Bantam's Janna Silverstein to Seattle, before suddenly scuttling the effort. (*WoT*'s name for its aborted book line, incidentally, was "Astrum.") Last year *WoT* sold off two games, *Ars Magica* and *Everway*, concentrating everything on *Magic*. At one time staff cuts were so high that some people had to be hired back to handle the workload.

Lastly, there's little likelihood that *Amazing Stories*—which TSR mishandled badly, for instance having RH handle distribution rather than using a magazine distributor—will be revived. The most we can hope for is that it will be sold or licensed to another publisher.

## Odyssey is New UK SF Magazine

*Odyssey*, subtitled "A Magazine of Science Fiction and Fantasy", a new British SF magazine, is to appear beginning this fall—the first issue will appear to coincide with the World Fantasy Convention—from Partizan Press, which also publishes *Valkyrie*, a gaming magazine. The editor will be Liz Holliday, whose interviews have appeared in *SFC*. A Clarion graduate, she's sold SF and fantasy to a variety of magazines and anthologies and is fiction editor of *Valkyrie*.

The 80 page bimonthly will have color covers, interior artwork, fiction, interviews, columns by Dave Langford on books, Colin Greenland offering advice to writers, Roz Kaveney and Andy Lane on SF and other genres, and book reviews by a team of writers. Cover price will be £3.

A preliminary issue of *Odyssey* will appear in midsummer, containing much material reprinted from *Valkyrie*, including stories by Brian Stableford, George Alec Effinger, Mary Gentle, Stephen Dedman and others; interviews with Gregory Benford, Janny Wurts and Walter Jon Williams; nonfiction by Greenland, Langford and Kaveney.

*Odyssey* will publish one short-short of 500 words per month, and is looking for stories of 1,500-12,000 words. Payment is 4 pence (about 6¢) a word. For writers' guidelines, contact Liz Holliday, 31 Shottford, Wessex Gardens London W2 5LG, or "liz@gila.demon.co.uk". A complete market report will appear in next issue's Market Reports update.

The publisher plans distribution in the UK through Comag and Diamond, and is looking for bookstore distribution in the USA. *Odyssey* #0 will be £3.75 UK, £4.25 Europe, £4.50/US\$6, including p&h. Order from Calver Books, 816-818 London Road, Leigh-On-Sea, Essex SS9 3NH, UK.

## Pratchett Moves to Transworld

The UK's Transworld has persuaded Terry Pratchett to move to them from Gollancz. The next three Discworld novels will be published by its Doubleday imprint; Pratchett is already published by Transworld's Corgi paperback imprint. Transworld acquired world rights to the 3 books, excluding the US, where HarperPrism is the hard/soft publisher.

## John Jarrold to Head Spectrum, New Simon & Schuster UK SF Imprint

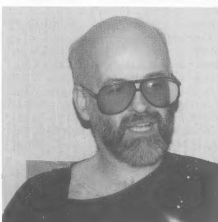
John Jarrold, who resigned as editorial director of Legend SF in February, will head Spectrum SF, a new imprint at Simon & Schuster UK. Spectrum will do about 20 to 25 books a year, about 80% paperback, all SF and fantasy, no horror. Jarrold plans to publish hardcovers only if they're salable to the main bookstore chains, because an SF hardcover selling less than 1,500-2,000 copies just isn't profitable.

Jarrold told SFC that a major reason he left Legend was the commute from his home in Hastings—where quite a number of SF editors and authors live, a few just a couple of houses away—which meant getting up at the crack of dawn for a 2-hour commute up to London. His new job, in which he reports to S&S managing director Nick Webb, and Martin Fletcher, who is editorial director of Pocket and formerly ran the Sphere SF list, requires he be in the office only on Tuesdays and Wednesdays. Two days a week, Jarrold told SFC, is about all he can stand to be in London. The remaining time, he will work from home.

Jarrold is dealing only with agented material, which should be sent to him at Simon & Schuster UK, West Garden Place, Kendal Street, London W2 2AQ. "It's important to publish authors, not just books that you throw against the wall and see what sticks," Jarrold stated.

Spectrum will launch at next year's British National SF Convention, or Eastercon. It will be backed by a 6-figure marketing budget, and Jarrold will work closely with S&S's marketing department. Spectrum, a trademark of S&S UK, should not be confused with the USA's *Spectra*, from Bantam.

Jarrold was at Legend for 5 years, and before that at Orbit for 4 years. Since leaving Legend, he's done a bit of freelance editing. Although initial reports had him tired of publishing, especially paperwork and office politics and wanting out entirely, he said that he had just felt like a small cog in a vast machine. He wanted to work somewhere smaller, and was offered an offer by Nick Webb, with whom he'd worked earlier, that he felt he had to seize.



Terry Pratchett

The first, so far untitled, Discworld book from Doubleday will appear in May 1998. Pratchett's 21st Discworld novel, *Jingo*, will be published by Gollancz this fall.

Pratchett said, "Is the money better? Well, it's certainly not worse—but if money had been the only consideration, then I'd have probably moved publishers long ago. There has been no shortage of approaches. Corgi are much more recognizably an international company with more muscle, and that's what I need right now. Last it be forgotten, they were also my first big publisher—they brought out the paperbacks of *The Colour of Magic* and *The Light Fantastic* before I moved to Gollancz for the hardcovers."

The move is seen as a major blow to Cassell's profits. Pratchett was the top selling British author in 1996, with sales of £1.7 million, including paperbacks. *Hogfather* sold 34,000 copies in hardcover, bringing in £500,000; the Corgi *Maskerade* sold 324,572 copies last year, bringing in £1.9 million.

Philip Sturrock, chairman of Cassell, which owns Gollancz, said, "We're obviously very sad to lose Terry Pratchett, but it is understood that he should wish to consolidate his position with Transworld...we will continue to publish other related Pratchett titles, and the extensive Discworld backlist."

## Tiptree Awards to Le Guin, Russell

The 6th James Tiptree Memorial Award, for a

short story and/or novel which explores and expands gender roles in SF/fantasy, went to *The Sparrow* by Mary Doria Russell (Villard Books) and "Mountain Ways" by Ursula K. Le Guin (8/96 *Asimov's*). The awards, with \$500 each in prize money and hand-sewn vests created by Kate Schaefer, were made March 22nd at the Conference on the Fantastic, sponsored by the International Assn. for the Fantastic in the Arts, in Ft. Lauderdale.

Winners were selected by a panel consisting of chair Janet M. Lafler, Karen Joy Fowler, Richard Kadrey, Justine Laralesti and Delia Sherman. Pat Murphy and Karen Joy Fowler remain award administrators, with the 1997 judges Terry A. Gary (chair), Elizabeth Hand, Nalo Hopkinson, Jerry Kaufman and James Patrick Kelly. Send recommendations of suitable titles to Fowler at 457 Russell Blvd., Davis CA 95616.

## Sturgeon Memorial Award Nominations

The finalists for the Theodore Sturgeon Memorial Award for best short SF of the year, are: "Age of Aquarius" by William Barton (5/96 *Asimov's* SF); "Thirteen Phantasms" by James P. Blaylock (10/96 *Omni* On-line); "Beauty and the Opera or the Phantom Beast" by Suzi McKee Charnas (3/96 *Asimov's*); "Gone" by John Crowley (9/96 *Fantasy & SF*); "The Weighing of Ayre" by Gregory Feeley (*Starlight* 1, Tor); "Erase/Record/Play" by John M. Ford (*Starlight* 1); "The Elizabeth Complex" by Karen Joy Fowler (*Crunk!* #6); "Marigold Outlet" by Nancy Kress (11/96 *Twists of the Tale*); "The Flowers of Aulit Prison" by Nancy Kress (10-11/96 *Asimov's*); "Radio Waves" by Michael Swanwick (Winter 96 *Omni*); and "Dradin, In Love" by Jeff VanderMeer (Buccazzy Press).

Nominees were chosen by a panel headed by author Christopher McKitterick and David Treadwell, editor/publisher of *Tangent*, with the assistance of many others. Previous Sturgeon winners Kij Johnson, Frederik Pohl and James Gunn will chose the winner, to be announced July 11th at the Campbell Award Conference on the UK/Lawrence campus.

There, the Campbell Award for best SF novel of 1996—not related to the Campbell Memorial Award for Best New Writer, presented at the World SF Convention—will also be announced. Both are part of the annual Teaching SF Con-

ference, sponsored by the J. Wayne & Elsie M. Gunn Center for the Study of SF, presided over by director James Gunn. For more information, contact him at "jgunn@falcon.cu.aks.edu" or the website "falcon.cu.aks.edu/~sfcenter/".

## Stoker Awards In NYC in June

The Horror Writers Association's annual Bram Stoker Awards/weekend festivities will be held at the Warwick Hotel in midtown Manhattan the weekend of June 20-22nd. Gahan Wilson will be toastmaster, and two Life Achievement Awards will be presented.

Events will open Friday night with a welcoming party. Saturday will feature the annual business meeting, panels and other program items, climaxed by the Stoker banquet, and another party. In order to contain costs, all parties will feature cash bars, run by the hotel.

Tickets for the event including the banquet are \$65 each; \$25 for the business meeting, panels and parties only. Send checks to HWA Stoker Banquet, Box 50577, Palo Alto CA 94303. Indicate banquet choices of chicken, beef, or vegetarian (all include salad and triple chocolate cake).

Hotel rooms at the Warwick (located at 65 West 54th Street, corner of Avenue of the Americas) are \$165 plus taxes (\$188.86 net)—a special rate. Call the hotel at (212) 247-2700, fax (212) 957-8915, or call the toll-free reservation line at (800) 223-4099. Mention "Horror Writers Association" to get the lower rate. SFC notes other hotels within a few blocks, including the Park Central and Wellington, with even lower rates. Contact your travel agent for advice.

## World SF Convention Update

The days are dwindling down until LoneStarCon2, the 55th World SF Convention, to take

place Labor Day weekend in the pleasantly cool center of San Antonio, Texas. SFC's editor will be there—stop by the SFC table in the Dealers' Room—and so will thousands of SF writers, artists, publishers and fans from around the world.

Some who plan to attend are David Brin, Lois McMaster Bujold, C. J. Cherryh, Hal Clement, Glen Cook, George Alec Effinger, Frank Kelly Freas, Joe Haldeman, George R. R. Martin, Vonda N. McIntyre, Larry Niven, Terry Pratchett, Mike Resnick, Jennifer Roberson, Robert Silverberg, Allen Steele, Harry Turtledove, Walter Jon Williams, Gene Wolfe, and Janny Wurts. You can find a frequently updated list of attending pro's on the LoneStarCon2 Website, at "www.io.com/~lsc2/bio/polist".

Right now and until July 31st, attending membership is \$135, but it will be higher at the door. See details on SFC's convention calendar.

LoneStarCon2's Masquerade will take place Sunday night in the Marriott River Center's Grand Ballroom. If you plan to take part, you have to pre-register. Contact "peggykenedy@worldnet.att.net" or Peggy Kennedy, 62 Touchstone, Lake Oswego Oregon 97035. Complete rules were in Progress Report 4.5.

LoneStarCon2's Chili Cookoff—a Chili Appreciation Society International-sanctioned event, with 3 categories: CASI-sanctioned chili (no fillers), fun fan chili, and commercial chili—will take place at 8pm Friday night at La Villita. Funds raised will go to the San Antonio Public Library. For an entry form and rules, send a SASE to Judith Ward, 6602 Spring Rose, San Antonio TX 78249. Deadline is July 20th.

The Art Show hasn't filled up yet. For info, send a long SASE to Pegasus Management, Box 150471, Arlington TX 76015-6471, or e-mail "pegasus@bab.com" or "chelsea@io.com".

Brad Foster needs coffeepots and art about

them for a display and auction, proceeds to create the Real Musgrave Art Scholarship at Texas Tech University. Musgrave will donate money and artwork for the cause. Coffeepots can be historically accurate or wildly imaginative. Contact Brad Foster at Box 165246, Irving TX 75016.

The convention is sponsoring a writers' workshop for experienced and beginning writers. Manuscripts of no more than 7,500 words, which must be submitted by June 15th, will be evaluated by pro writers. For complete rules write Writers' Workshop, c/o the LoneStarCon2 box, or e-mail "saxland@io.com".

LoneStarCon2 is also sponsoring a short story contest for unpublished writers who are con members, to be judged by Bill Fawcett. For details, send a SASE to Short Story Contest, Box 27277, Austin, TX 78755-2277, or e-mail "saxland@io.com". Deadline is also June 15th.

Here are some websites of interest: LoneStarCon2 Internet info: "www.io.com/~lsc2", San Antonio's webpage: "www.tristaro.com/usa/tx/sa/"; Marriott RiverCenter: "www.marriott.com/marriott/tx-185/"; Marriott Riverwalk: "www.marriott.com/marriott/tx-186/"; Chili Appreciation Soc. Intl: "www.bigdend.com/casi/"; World SF Society: "www.wsfso.org".

And lastly, Progress Report 6 will go out in early August to all members.

## SFC's Turn to be Ripped Off on the Internet

After last issue's reports on Internet piracy, imagine our surprise when we found that SFC had found a not-so-exclusive club. Someone liked Sally Ann Melia's interview with Iain Banks (in the October-November 1994 SFC) so much that they copied it and posted it on their website. Honestly, we would have remembered someone

# SFC INTERVIEW: JONATHAN CARROLL

by Darrell Schweitzer

**SFC:** You've often described your approach to fantasy as a non-generic one, in the sense that you haven't spent your whole life reading fantasy, but instead approach the fantastic from the direction of general literature. Now the popular wisdom has it that when an "outsider" approaches genre materials like this, he will re-invent the wheel, only with corners, and it won't work very well. In your case, the wheel flies. It does things the more conventional wheel-designers never imagined. So, what is the secret of your particular approach?

**Carroll:** I don't think that if you purposely set out to write something, it very often works. Maybe Stephen King set out to write horror and it worked, but generally speaking I think that if you say that you're going to do "X," you're not allowing yourself the periphery, which is important. I know that when I am writing a story, the tail wags the dog. I let it do what it wants. If it turns out to be fantasy—that dangerous word—then it's okay, but I never intend it to be fantasy. I never say, "I'm going to write a whopper thing here that's going to have flying horses in it." If that becomes part of the story, fine, but it is not intended from the beginning. If it gets to that point, then it has its own life by then, and calls the shots.

**SFC:** Was *The Land of Laughs* then merely begun as a book about people who love books, which just happened to become fantastic about 60% of the way through? How much of it was planned?

**Carroll:** The only thing I knew about *The Land of Laughs* was that it was about a guy who was so much in love with a mysterious writer that



Jonathan Carroll

he, in a sense, decided to devote his life to finding out about that writer. Really, only when the dog talks does it become fantastic. That surprised me. The dog talked. Because I was pretty new to writing books, I thought, well, this is interesting. Let's follow it through. It wasn't in any way intended from page 1.

**SFC:** It's an audacious thing to do in a novel. It was about fantastic literature, but the novel itself was realistic, until slightly more than halfway. Did this upset many readers who were expecting one sort of book and then suddenly found that it jumped onto an entirely different track?

**Carroll:** The problems that people have with

my books is that they'll say, "Oh I loved the realistic part, but when the dogs talked or the children flew, I threw it across the room."

That just happens unintentionally. I purposely set out in *After Silence* not to do that. I don't like labels. People said, "Here comes another Carroll book" with the fantasy and all this stuff. I just said, "That's not going to be. *After Silence* is going to be a straight novel. You can expect whatever you want to expect, but you ain't going to get it." Actually that's the only book for which I had a real, firm idea that this will not be fantastic; it will be realistic from start to finish. If you've read my books before, you'll expect the fantastic intrusions, but you're not going to get them.

**SFC:** Did you get any resistance from your publishers on this point?

**Carroll:** No, my publishers have always been very nice about these things. I think that if they publish a bunch of books, after a while they grow to have a confidence in you. In almost every case of the books I have written since *The Voice of Our Shadow*, what I'll do is come up with a 2 or 3 page synopsis and give it to the publisher. Almost invariably I'll say I don't know what they end is. I just let it happen. They're always been very accepting of that. They say, "Let's see what you've got when you come to the finish line." They've always been satisfied.

**SFC:** This looks like a publishing strategy to me. They're publishing you as mainstream. If they published you in the horror category, surely they'd make certain demands. Ace tried to do *The*

Continued on page 38

asking our permission, would likely have given it, after consulting with Ms. Melia—but no one did. You can read the interview at "lucid.cba.uic.edu/~rkeogh/banks/text/banksint2." Frankly, we're not amused.

## Bestselling 1996 Books

These are the best selling books of 1996, as reported by *Publishers Weekly*. First the hardcovers, then trade paperbacks and mass market paperbacks. Note that taking away Stephen King and media-related titles leaves very few literary SF/fantasy best sellers.

As expected, Stephen King led the list of the best selling **hardcover** books of 1996. *His Desecration* (Viking) came in third overall, with 1.5 million sold, followed at #5 by *The Regulators* by King as Richard Bachman (Dutton), 1.2 million. Further down the list, Anne Rice's *Servant of the Bones* (Knopf) was 18th, selling 599,384 copies. Robert Jordan's *A Crown of Swords* (Tor) was #26, and sold 343,907 copies.

Then there's a long gap; books selling more than 150,000 copies were, in descending order, SW: *Shadows of the Empire* by Steve Perry (Bantam), *First King of Shannara* by Terry Brooks (Del Rey), SW: *The New Rebellion* by Kristine Kathryn Rusch (Bantam) and *ST: First Contact* by J.M. Dillard (Pocket). *The X-Files: Ground Zero* by Kevin J. Anderson (HarperPrism) sold about 125,000 copies. Finally, *The Return* by William Shatner (Pocket) and *The X-Files: Ruins* by Kevin J. Anderson (HarperPrism) sold more than 100,000 copies.

In trade paperback, *Memoirs of the Devil* by Anne Rice (Ballantine) sold 240,270; *Dragons of Summer Flame* by Weis & Hickman (TSR), 158,440; *Trust No One: The Official Guide to the X-Files* by Brian Lowry (HarperPrism), 150,212; *Star Wars Blueprints* by Rick Sternbach (Pocket), about 114,000; *The Truth is Out There: The Official 3rd Season Guide to the X-Files* by Lowry (HarperPrism), 102,610; *ST Federation Passport* by J.M. Dillard (Pocket), 100,000; SW: *Essential Guide to Vehicles and Vessels* by Bill Smith (Ballantine), 91,168; *Dawning of a New Age* by Jean Rabe (TSR), 79,370; *The Physics of Star Trek* by Lawrence Krauss (Basic), 77,457; *The Physics of ST* by Krauss (HarperPrism), 76,129 [same book, different edition]; *Dragons at War* by Weis & Hickman (TSR), 72,160; *Secrets of SW: Shadows of the Empire* by Marc Cotta Vaz (Ballantine), 70,722; *Klingon Book of Virtues* by Marc Okrand (Pocket), 69,000; *The Quotable SW* by Stephen J. Sansweet (Ballantine), 62,736; *Unofficial X-Files Companion* by N.E. Genge (Avon), 59,563; *Realm of the Underdark* by J. Robert King (TSR), 59,090; *Silver Shadows* by Elaine Cunningham (TSR), 53,990; *Daughter of the Drow* by Cunningham (TSR), 53,370; *ST Chronology* by Mike & Denise Ockuda (Pocket), 53,000; *ST: Where No One Has Gone Before* by J.M. Dillard (Pocket), 53,000; *Land of the Minotaur* by Richard A. Knaak (TSR), 52,990.

Mass market paperbacks are dominated by Stephen King. *The Green Mile #1: The Two Dead Girls* by Stephen King (Signet), 3.86 million; *TGM #2: The Mouse on the Mile*, 3.65 million; *TGM #3: Coffey's Hands*, 3.5 million; *TGM #5: Night Journey*, 3.48 million; *TGM #4: The Bad Death of Edward Delacroix*, 3.47 million; *TGM #6: Coffey on the Mile*, 3.47 million; *The Lost World* by Michael Crichton (Ballantine), 2.74 million; *Rose Madder* by King (Signet), 2.3 million; *The Eyes of Darkness* by Dean Koontz (Berkley), 1.9 million; *Intensity* by Koontz (Ballantine), 1.75 million; *Strange Highways* by Koontz (Warner), 1.6 million; *Talies* by Anne Rice (Ballantine), 1.2 million; *Black Lightning* by John Saul (Fawcett), 1.1 million; *The Relic* by Preston & Child (Tor), 1 million.

## Market Reports

The address for submissions to *Science Fiction* is now 441 Carlisle Drive, Herndon VA 20170. The magazine is no longer seeking fantasy or sword & sorcery.

*The Plastic Smile*, Urban Legend Press, Box 4377, Davenport IA 52808. Editor: Mark McLaughlin. Needs: For this trade paperback anthology, to appear in late 1998, we're looking for a dozen stories of 2-3,500 words about surreal dolls, a simulation of a human form created for play, aesthetic enjoyment, etc.; no robots, sex-dolls, statuettes, real-life brand names, no gore, no porn. Payment: 3¢ a word; query for reprints.

*ShadowFall: The Magazine of Horror & Dark Fantasy*, Box 809, Mt. Ommaney QLD 4074, Australia.

"darkpath@enterprise.powerup.com.au". Editor: Marc D. van Elderen. Needs: Atmospheric and erotic horror, dark fantasy up to 5,000 words; poetry up to 500 words. Previously published fiction/poetry, simultaneous and e-mail submissions accepted. All manuscripts, etc. will be assumed disposable unless SASE enclosed. Artwork: send SASE for guidelines [Use IRC's]. Payment: in US \$, original fiction 1¢ a word, previously published .5¢ a word; poetry .5¢; on publication. "Whilst our initial payment rates are quite low, these will rise considerably as we become established". Reporting time: within 4 weeks (see website "www.powerup.com.au/~darkpath").

HMS Beagle (at "biomednet.com/hmsbeagle/") no longer accepts fiction. They still buy science-related poetry at \$1/line, under 40 lines preferred. Submissions to Lucy Snyder, Chemistry A620, Indiana University, Bloomington IN 47405, "lunsyde@indiana.edu". Electronic submissions are preferred; multiple submissions encouraged, or mail 3.5" disks formatted in Word Perfect or MS Word.

Next issue: a completely updated Market Reports section.

## Readings & Signings

Sara Wrench will sign *The Duke of Sumava* (Baen) at Waldenbooks in Houston on May 30th, starting at 1pm; on the 31st at Waldenbooks in Baton Rouge starting at 1pm, and the same day at 7pm at Waldenbooks in Metairie; on the 6th at Waldenbooks in Memphis, on the 6th at noon in Knoxville and 6pm in Antioch, and on the 7th at the University Bookstore in Blacksburg, VA.

Brenda Clough will read from and sign *How Like A God* at the Writers Center in Bethesda, Md., on June 1st, starting at 2pm. Call (301) 654-8664.

R.A. Salvatore will sign his *The Demon Awakens* (Del Rey) at many places in a long cross-country signing. On June 2nd at The Stars Our Destination in Chicago, 6-8pm; June 3rd, Borders in Schaumburg, 7:30pm; in Novi, Mich., on June 4th at Borders, 7:30pm; in Roseville, Minn., on June 5th, at the Barnes & Noble, 7pm; in Lincoln, RI, on June 7th, at the Lincoln Mall at 2pm; in Philadelphia on June 9th at the Tower Books on South Street at 7pm; June 10th at the Borders in Tacoma, Wash., 7:30pm; at Seattle's University Books on the 11th, 7pm; in Portland, Ore., on the 12th, Tower Books at 7pm; in Tempe, Ariz., on Friday the 13th (coo...) at Books Etc., 7pm; on June 16th at Waldenbooks in Meriden, Conn., 7pm; June 18th, Borders on School Road, 6pm; on the 20th at B&N in Holyoke, 7pm; on the 22nd in Worcester at Waldenbooks, Greendale Mall, noon; the same day in Leominster, at the Waldenbooks, Sears-town Mall, 3pm. On June 25th in Fayetteville, NC, at the Waldenbooks, Cross Creek Mall, 7pm;

on the 27th in Atlanta at the B&N, Peachtree Rd NE, 7pm, and on the 28th at the Borders in Dunwoody, Ga., 7:30pm. He'll be at the ALA convention in San Francisco June 29-July 1; on June 30th in Milpitas, Calif., at the Borders Books, 7pm; July 1st at The Other Change of Hobbit in Berkeley, 6pm; July 7th in South Burlington, VT, at the Waldenbooks, 7pm; July 11th in Buffalo NY at the Borders, 7pm (have you noticed how many times Salvatore is signing at 7pm?); July 18th at Borders, Rancho Carmel Drive in San Diego, 7pm; the 19th at Mysterious Galaxy (time to be determined); in Albuquerque, NM, on the 20th at Page One, 2pm; in South Portland, Me., on the 26th at Waldenbooks, 2pm; and, finally, on July 27th at the Waldenbooks, Auburn (Me.) Mall, 2pm.

## Clarifications & Corrections

Although SFC stated last issue that Putnam/Berkley would be moving to the offices of Penguin USA, sources at Berkley said that such a move was not likely sooner than Spring of 1998.

## NEWSNOTES

### Publishing

HarperCollins has created two new "stand-alone" divisions, one of which is HarperPrism, their SF imprint, now under John Silbersack, recently promoted to senior vp. According to president and ceo Anthea Disney, the move was to break down a "somewhat unwieldy" structure into more entrepreneurial units.

Britain's Little, Brown made a record profit last year, and credited books by Robert Jordan and Iain Banks for being among the company's strongest sellers. Jordan's *Crown of Swords* was a #1 best seller in hardcover, and outstanding in its Orbit paperback edition. Two by Banks, *Whit* and *The Crow Road*, were credited with giving the imprint a sales increase of over 15%.

Oxford University Press is publishing a 29-volume *Oxford Mark Twain*; among the books are *The Diaries of Adam and Eve*, with a new introduction by Ursula K. Le Guin, and *Extract from Captain Stormfield's Visit to Heaven*, new intro by Frederick Polk.

Tokyo movie studio Toho Company used Fantasma Books for \$8 million, charging the company's publication of *Godzilla, King of the Movie Monsters* infringed Toho's copyrights and trademarks. The book used more than 100 *Godzilla* stills, which Toho claims are its exclusive property.

Mayfair Games, which once published SF-related titles including *Cosmic Encounter* and the Robert Asprin spinoff *MythFortunes*, has gone out of business.

Byron Press Multimedia had a 1996 loss of \$3.6 million on sales of \$6.9 million, up from a loss of \$1.5 million on sales of \$6.3 million in 1995. Among projects in the works is a line of media-related books with Pocket, including a *Battlestar Galactica* novelization, and an *X-Files* CD-ROM for Fox Interactive.

A major publisher interested in doing an unauthorized *Star Wars* book was told by LucasFilm that they would sue if a book were published with the words "Star Wars" in the title. SFC thinks that a book entitled *Ronald Reagan's Star Wars* would probably be okay.

The battle for control of Marvel Comics has induced almost daily stories in financial columns, as control seizes back and forth between factions headed by financiers Carl Icahn and Ronald O. Perleman, and the presiding bankruptcy court. Perelman bought Marvel in 1988; his proposals for recapitalizing the company would leave most investors with worthless stakes. Icahn has come to

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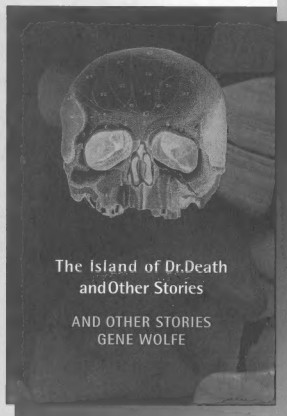
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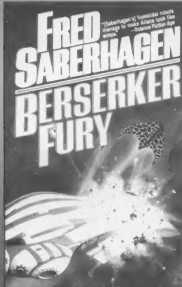
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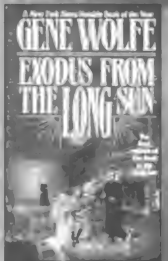
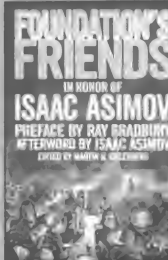
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the rescue of the smaller investors; if adopted, his plans would mean Perelman would lose control of Marvel. The dust has so far not settled in the seesaw battle for control.

*Shadows Over Innsmouth*, the Lovecraft anthology edited by Stephen Jones, will be used as a textbook in summer and fall courses on the evolution of the British horror story at the University of Massachusetts/Lowell; the book, from Pedagog and Bremer, went back to press and will be a Gollancz/Vista trade paperback this August.

The Victor Gollancz VG children's list was sold by owner Cassell to Penguin UK for £870,000. Included were a number of fantasy titles, including by Diana Wynne Jones.

Circlet Press has launched The Violet Library, a gay and lesbian SF/fantasy imprint. Unlike Kirtley Press releases, titles may have no erotic contents. First title will be *The Drag Queen of Eftland*, a story collection by Lawrence Schimel. For information, contact Circlet at 1770 Mass. Ave. #278, Cambridge MA 02140, "circlet-info@circlet.com".

Publisher S.G. Johnson has shut down Obelisk Books/Triangle Titles, citing "recent personal challenges [which] have sapped my ability to support Obelisk Books, while Gary Bowen has decided...to concentrate on his writing career". The small press also cancelled the anthologies *Queen of Shadows* and *Emperor of the Night* and will return all manuscripts. More information from Obelisk Books/Triangle Titles, Box 1118, Elkton MD 21922-1118, "obelisk@netgsi.com" or "www.netgsi.com/users/obelisk".

The June 16th issue of *Publishers Weekly* will cover SF.

Agent Research & Evaluation tracks the performance of literary agents, for those with or without agents, published or unpublished. Interested authors should contact Bill Martin, Agent Research & Evaluation, 332 E. 30th St., New

York NY 10016, phone/fax (212) 481-5721, "bmi@ziplink.net" for info.

New address for White Wolf Publishing is 735 Park North Blvd #128, Atlanta GA 30021. The phone and fax numbers remain the same.

The website and e-mail address for Donald M. Grant/Publisher and Robert K. Wiener have changed to "www.nh.ultra.net/~dmgrant" and "dmgrant@pop.nh.ultranet.com".

Publisher NBM has created a website, "www.nbmpub.com", where current graphics releases and eventually the company's entire backlist will be on display.

## Magazines

The British media magazine *SFX* is seeking publishers interested in licensing the title for the US market. For information, contact Scott at Atomic Age, Inc., (212) 924-6255.

Magazine distributor Fine Print, which distributed SFC (but no longer does), filed for Chapter 11 bankruptcy on March 28th, listing assets of \$1.6 million and liabilities of nearly \$6 million. Fine Print claimed that its difficulties arose from former CEO Sid Norman's embezzlement of more than \$500,000, for which he was convicted and awaited sentencing in mid-April. When SFC first started being distributed by Fine Print, their book buyer was Tom Lupoff, son of author and fan Richard Lupoff; he has since left the company, which has laid off a third of its employees and is seeking a buyer.

The Spring/7th issue of small press fiction magazine *Talebones* is available at the mag's website, "www.nventure.com/talebones". This is a test of a possible on-line version, to appear simultaneously with a continued print version. If continued, the on-line version would be available only by subscription, not free to anyone. For more information, see the website or Fairwood Press, 10531 SE 250th Place #104, Kent WA 98031.

Interviews with various authors including Chris Claremont, Elizabeth Hand, David J. Schow, Tad Williams, Terri Windling and Jack Womack, all part of the *Omni* Visions series, are accessible through "www.omnimag.com". A second round-robin of authors on-line—Kathleen Ann Gooan, Elizabeth Hand, Jonathan Lethem and Kim Newman—began in May. More info from "EllenDat@aol.com".

## Bookselling—USA

Heroes World Distribution, which was bought by Marvel Comics to become their exclusive distributor, touching off the current implosion of the comics field, has in turn been closed down. Marvel henceforth will be distributed by Diamond Comics, sole surviving comics distributor.

Vancouver's White Dwarf Books and Dead Write Books can now be reached at "whidwarf@universe.com"; their webpage remains the same.

BBC Audio has released an audio dramatization on 2 cassettes, priced at £8.99, of Ursula K. Le Guin's *A Wizard of Earthsea*; so far, it's not available for sale in the USA.

Some time during 1996, Richard Kyle's SF/comics store in Long Beach, Calif., closed.

New distributor in the USA/Canada for the UK's Paper Tiger/Dragon's Dream Books is International Book Marketing, 234 Nassau St., Princeton NJ 08542, phone (609) 921-2510, fax (609) 921-3097. The titles are available from wholesalers Bud Plant, Diamond Comics, Chessell Central, (609) 695-0523, and in Canada, Prologue Inc, phone (514) 434-0306.

## Bookselling—UK

Books Etc.'s new bookstore on London's Oxford Street, the first in its area of the West End in 20 years, opened May 16th with Iain Banks signing *Excession* (Orbit). The 9,000 sq. ft store at the corner of Lumley Street represents the 17-store chain's first effort in a campaign to double

in size by the beginning of the millennium.

A major collection of British SF/fantasy will reportedly hit the auction block just after world Fantasy Convention, insinuates the proprietors of Fantasy Centre. Ring (0171) 607 943 for details.

## Contests & Awards

Joan Aiken's *Cold Shoulder Road* won the \$5,000 Anne Spencer Lindbergh prize for the best children's fantasy novel published during the year. The prize, to be awarded annually, was established by the Lindbergh Foundation to honor the recently deceased author of a number of children's fantasies. Runners-up for the prize were Sherwood Smith's *Wren's War* and Caroline B. Cooney's *Out of Time*, both named 1996 Honor Books.

The International Assn. for the Fantastic in the Arts's William L. Crawford Memorial Award for 1996 went to *Black Wine* by Candace Jane Dorsey (Tor), from a field including *Egg Dancing* by Liz Jensen (Overlook Press); *When FOX is a Thousand* by Linda Lai (Press Gang Publishers); *Mordred's Curse* by Ian McDowell (Avon); *The Scarlet Rider* by Lucy Sussex (Tor) and *Waiting Beauty* by Paul Witcover (HarperPrism). Honorable Mentions went to *Top Dog* by Jerry Jay Carroll (Ace) and to the University of Nebraska Press, "for publication of English translations of novels by contemporary European writers, especially *The Crab Nebula* by Eric Chevillard and *Nevermore* by Marie Redonnet". Judges for the Crawford Award were Stefan Dziemianowicz, Diana P. Francis, Kenneth L. Houghton (chair), Donald G. Keller, and Jennifer K. Stevenson.

Steven Millhauser's novel *Martin Dressler: The Tale of an American Dreamer* (Crown) won the 1997 Pulitzer Prize for fiction. Although it has overtones of fantasy, it hasn't been reviewed within the genre. Interestingly, it won out over *Unlocking the Air and Other Stories* by Ursula K. Le Guin, also shortlisted for the Pulitzer.

"Lest We Forget" by David Kirtley, Colby (ME) College, won the 1997 Isaac Asimov Award for undergraduate excellence in SF and fantasy writing, co-sponsored by Asimov's SF Magazine and the IAPA. Kirtley received \$500 and a free trip to Ft. Lauderdale, where he received the award. First runner-up was "Paschen's Story" by Jerry W. Hughes, MIT. Second runner up was "The Hidden One" by Melissa Garber of Rutgers University; third was "I Think Therefore..." also by Kirtley. Deadline for submissions for this year's Award is December 1st. Winners receive \$500 and possible publication in Asimov's SF. For information, write Rick Wilber, Asimov Award, School of Mass Communications, Univ. of So. Florida, 4202 E. Fowler, Tampa FL 33620.

Winners of the 1996 HOMER Awards, presented annually by members of Compuserve's SF Literature Forums, were: Best Novel: *Starplex* by Robert J. Sawyer (Ace); Best Novella: "Time Travelers Never Die" by Jack McDevitt (5/96 Asimov's); Best Novelette: "The Copyright No-Tice Case" by Paul Levinson (4/96 Analog); Best Short Story: "Above It All" by Robert J. Sawyer (2/96 *Dante's Disciples*); Best Dramatic Presentation: "Trials and Tribulations" (ST: DS 9, Paramount). Winners receive a certificate.

In *Magazine & Bookseller's* 1996 Mass Market Paperback Awards, the cover for *Tallos* (Ballantine); Ruth Ross, art director) took a Silver Award in the Fiction category; in SF, the Gold went to *Star Wars: Tales from Jabba's Palace* (Bantam); Jamie Warren Yonil, ad; Silver went to *Myst* (Hyperion); Victor Weaver, creative dir., and Bronze went to *ST: Voyager: Cybersong* (Pocket); Matt Gallemano, ad. In Fantasy, Gold went to *The Book of Arctur Wolfe* (Ace); Judith Murell, ad; Silver to *Delta City* (Roc); Richard Hasselberger, ad, and Bronze to *Kingdoms of the Night* (Del Rey); David Stevenson, ad.

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In honor of deceased British writer Angela Carter, Tiptree Award co-founders Karen Joy Fowler and Pat Murphy have created the Fairy Godmother Award, a \$1,000 payment to be given to deserving writers, in order that they might "create material that matches the goals of the Tiptree Award"—i.e., to reward those "bold enough to contemplate shifts and changes in gender role, a fundamental aspect of any society." For more info, contact Murphy at "jaxxx@well.com".

At Boskone, Lisa Snellings received the Gaughan Award; Harry Stubbs received the Skylark Award.

Mike Resnick's novella "Seven Views of Oldvald Gorge" won Spain's Ignitus Award.

Winners of the 1996 SF Writers of Earth Story Contest were: First Prize: "The Angel" by Richard R. Harris, awarded \$200; Second Prize: "The Gift" by R.G. Riel, awarded \$100; Third Prize: "The Subhuman" by John McCabe, awarded \$50; First Honor: "Weaknesses" by Kenneth G. Bland, \$20; Second Honor: "Convergence" by David John Witmarsh, \$5 paid entry fee. The final judge in the contest was Edward Bryant. A total of 142 entries were received from 75 authors, the majority in the US, but also 19 from Australia, 17 from the UK, 8 from Canada and 4 from Sri Lanka. For information on this year's contest, send an SASE to SFwOE, Box 121293, Fort Worth TX 76121. Deadline for entries is October 30th.

Winners and prize amounts of the Soft SF Association's 1996 short story contest were: first, "Homestead" by Bill Eakin (\$100, unpublished); second, "Flashed Shadows" by Morgan Hua (\$50, Winter 96 *Aboriginal SF*); third, "Mail-a-Day" by Mary Soon Lee (\$25, 296 *Pirate Writings*). For info on future contests, contact Lea Bus, 1277 Joan Drive, Merritt Island FL 32952.

In England, Terry Pratchett's *Johnny and the Bomb* (Transworld) was a runner-up for *The Guardian Newspaper's* Children's Fiction Award.

Also in the UK, the British SF Association's awards went to: Novel: *Excession* by Iain M. Banks (Orbit); Short: "A Crab Must Try" by Barrington J. Bailey (*Interzone* 103); Art: Jim Burns for his cover on *Ancient Shores* by Jack McDevitt.

Tolkien's *Lord of the Rings*, already declared the most popular book of this century by a poll of customers of the UK bookstore chain Waterstones, was named favorite book of all time by the 50,000 members of the Folio Society.

The New England SF Association's annual short story contest, with the winner to be announced at next year's Boskone, will be judged by Ian Randall Strock, Walter Jon Williams and Jane Yolen, and administered by Michael and Nomi Brumfiel. For info, write NESFA, P.O. Box 809, Framingham MA 01701-0203.

### Workshops

"Writing SF" is to be a week-long workshop presided over by Nancy Kress and Robert J. Sawyer, being held July 6-12th at SUNY/Brockport in upstate New York. It's part of the school's 14th summer Writing Workshop/Forum. Fee for the workshop is \$475, \$549 for the workshop and 2 undergraduate credits, or \$699 for 2 postgraduate credits. Accommodation is extra. There is no deadline listed, but we presume it's soon. For information, contact Dr. Stan Rubin, English Department, Brockport Writers Forum, 350 New Campus Dr., SUNY Brockport, Brockport NY 14420, or call (716) 395-5713.

The Turkey City Writer's Workshop, for SF/fantasy/horror pro's, has been held in Austin, Texas, irregularly since the early 1970's. One such was held February 15th at Don Webb's home, with co-organizer Lawrence Person, Bruce Sterling, Danielle Monson (D.E. Dabbs), Zeke Kamm, James Justice, and Derek Johnson. The day before, attendees held a book signing at Ad-

## NEWS CONTACTS

In the USA, Andrew Porter—  
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SF\_Chronicle@compuserve.com

In the UK, Stephen Jones—  
Phone/fax (0181) 902 1818; or  
100257.3051@compuserve.com

ventures in Crime & Space Books, joined by Katharine Eliska Kimbriel, Carrie Richerson, Susan Wade and Allen Varney. The next workshop is likely to be in August; for info, contact Person at "lawrence@bga.com".

Founded by Jeanne Cavelos, formerly at Dell Abyss, the 6-week Odyssey SF/fantasy/horror writers workshop will be held June 16-July 23 at New Hampshire College. Like the two Clarion workshops, the course, first held last year, combines intense periods of teaching and writing. Faculty for 1997 includes Cavelos plus Esther Priesner, Elizabeth Hand, Ellen Kushner, Warren Lapine, Michael McDowell, Melissa Scott and Delia Sherman. Although the deadline for this year's Odyssey was April 15th, it's not too early to think about attending in 1998. Tuition will be about \$1,000, with another \$350 for housing. For information, send an SASE to Odyssey, 20 Levesque Ln., Mont Vernon NH 03057, phone/fax (603) 673-6234, "javelos@ansel.mn.edu", or see the workshop's website, "www.nh.edu/odyssey/".

### Exhibits

The New York Public Library's "1997 Books for the Teen Age" consists of about 1,000 books, all on display at the Nathan Strauss Young Adult Center of the Donnell Library Center, 20 West 53rd Street in NYC. Included are 52 SF/fantasy titles, and 22 horror. Only two authors are represented by more than one book: Octavia E. Butler with *Bloodchild* and *Other Stories* and *Parable of the Sower*, and Harry Turtledove with *King of the North* and *Worldwar: Upsetting the Balance*. For more info, see the website, "www.nysl.org/branch/teen/teenlink".

The Smithsonian Institution's National Air & Space Museum in Washington will mount "Star Wars: The Magic of Myth," an exhibit of more than 250 artifacts from the 3 SF films. The exhibit, starting this coming November and to run for a year, is being underwritten by LucasArts and Bantam Books.

### Organizations

The monthly meetings of the Philadelphia SF Society regularly feature guest speakers. Scheduled for upcoming months are artist Bruce Jensen on 6/13, John Kessel 8/8, Maureen McHugh 9/12, James Patrick Kelly 10/10, Jonathan Lethem 2/13/98, and Stuart Moore 3/13/98. The club meets the second Friday of each month at International House, 37th and Chestnut, starting around 8pm. For more info, call (215) 957-4004.

More than £2,300 (about \$3,700) was raised for the Richard Evans Fund at the "Evening of Maximum Twang" at the Weavers' Arms in Stoke, Newington, UK. The fund is now registered as a charity—No. 1060682—making donations easier.

Harlan Ellison resigned his membership in the Horror Writers Association after an exchange regarding the HWA's Life Achievement Awards. Billie Sue Mosiman, elected to the Board of Trustees in June 1996, resigned in March because the job took too much time from her writing.

Mosiman was advisor to the on-line writing workshop, and publications liaison. The BoT appointed Owl Goingback to temporarily fill her position until the next election. Nominations for HWA officers close June 22nd. So far, those running are: president, Alan Rodgers; vp, S.P. Somtow and Meg Turville-Heitz; secretary, P.D. Cacek and Del Stone; treasurer, Wayne Edwards; and BoT, Peter Crowther, David Dvorkin, Nancy Etchemendy, Owl Goingback, Mark Rancey, John Rosenman and James Robert Smith.

Elections for new SFWA officers have resulted in the election of Michael Capobianco as president, George R.R. Martin as vp, Charles G. McGraw Treasurer, John J. Miller secretary, Michael Armstrong western regional director and Sam J. Lundwall overseas regional director. The SFWA board of directors named M. Christine Valada, already the organization's attorney, chair of its Grievance Committee, replacing retiring chair Sheila Finch. Meanwhile, the SFWA Web Page, created by Melissa Michaels, invites your visit at "www.sfwaf.org".

The Canadian SF & Fantasy Foundation is still trying to incorporate as a charitable body, but has run into time conflicts between its legal counsel's intentions and paying work. So it's back to the drawing board for the extended process, which could take up to 6 months. The newly installed Board of Directors consists of Mark Shainblum representing Quebec, Peter Halasz for Ontario, Cathy Dyck the West. Annual membership is \$C25. For more information, contact the Canadian SF & Fantasy Foundation, P.O. Box 15063 North Town Postal Outlet, S385 Yonge St., North York ON M2N 5R7, Canada.

### Auctions

A recent sale by the Swann Galleries in New York included Mary Shelley's *Frankenstein* in 3 volumes, first editions, for \$11,500. Forthcoming sales are to include a similar set, estimated to bring \$15-25,000; original manuscripts by Arthur Conan Doyle, \$4-6,000; and a drawing by John R. Neill for L. Frank Baum's *Tik-Tok of Oz*, also \$4-6,000. Contact Swann at (212) 254-4710.

A poster for the 1932 film *The Mummy* starring Boris Karloff was sold at auction by Sotheby's for \$453,000. The previous sale price for the poster, of which only two exist, was \$198,000.

### Media

Ben Stevenson's ballet "Dracula" received its world premiere March 14th at the Wortham Theater Center in Houston, Texas. A co-production of the Houston and Pittsburgh Ballets, it is danced to music by Liszt, arranged and conducted by John Lanchbery; sets are by Thomas Boyd, costumes by Judanna Lynn and lighting by Timothy Hunter. The Houston Ballet will perform "Dracula" in Los Angeles in July; the Pittsburgh premiere will be in early October.

Fox renewed *Millennium* for another year. The series, which debuted last October, got the highest ratings of any new Fox drama series, but subsequently fell, closing the old season at #77. Creator/producer Chris Carter's contract on *Millennium* and *The X-Files* expires next season. He's producing a feature-length *X-Files* film at 20th Century Fox, to be released in the summer of 1998. It will follow up on the May 1998 season show finale.

Advertising for the Sci-Fi Channel will now be handled by Mullen Advertising of Wenham, Mass. The account, which bills \$4 million annually, was previously handled by Butler, Shine & Stern of Sausalito, Calif.

The Sci-Fi Channel Europe bought *Dark Star* from Columbia TriStar and will start airing it in September. The deal required sub-negotiations with Britain's Channel 4 and Germany's Beta-Film, which hold UK and Scandinavian/Benelux rights.



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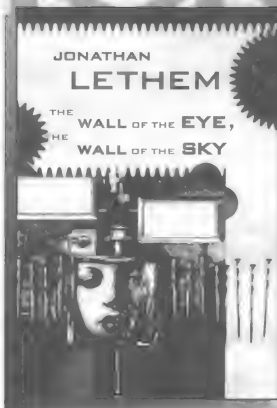
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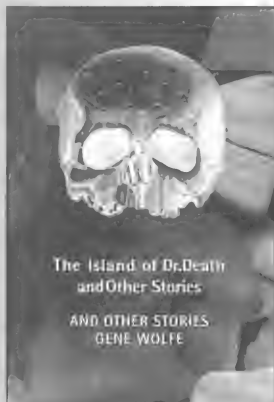
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*Titanic*, the costliest film ever made—with marketing, it should cost nearly \$200 million, versus *Waterworld*'s \$150 million—is likely to be delayed from its July 2nd opening because its computer effects show no sign of being done on time. The James Cameron movie, jointly financed by Paramount and 20th Century Fox, has a thousand extras and a crew of more than 800, who are working around the clock. The movie may leave the SF comedy *Men in Black* sole occupant of the July 2nd slot. If *Titanic* moves to Thanksgiving, it will be up against Sony's *Starship Troopers* and Disney's *Flubber* (with Robin Williams). The big problem is that there are too many really expensive films chasing too few potential movie-goers. Or, as Larry Gerbrant, of research and consulting firm Paul Kagan Associates put it, "There's going to be blood on the floor."

Production began in Arizona and Egypt in late April on *Bram Stoker's Legend of the Mummy*.

"Star Trek: The Experience" will open this summer at the Las Vegas Hilton. Visitors will receive "mission assignments" in a replica of the Enterprise's bridge, then board a shuttle craft—a 6-axis motion simulator—for a visit to a recreation of the promenade from *ST: DS9*. There they'll find Quark's Bar & Restaurant, where earthian and alien drinks and food can be bought, and, of course, shops selling lots of ST merchandise. We're wondering how many will feel like eating/drinking after going through a virtual roller-coaster. Patrons wishing to engage in Klingon sex will likely be allowed to do so only in the privacy of their hotel rooms.

New Yorkers braced for the beginning of filming on a new *Godzilla* film, which promises to tie up the Flatiron District for weeks. The center of the monster's attentions will apparently be the building that houses Tor Books and St. Martin's Press. Nearby residents are nervous, because it's the same production company that did *Independence Day*, and it's already announced it will film mostly at night, and even hand out earplugs and blackout screens to nearby residents.

Packager Parachute Productions is in negotiation with 20th Century Fox to produce a *Goosebumps* movie, and Paramount to do a *Fast Street* movie, both based on the R.L. Stine books.

Busty actress Angelina, whose body adorns traffic-stopping LA billboards, is looking to do *Arona: Queen of the Universe*, in which she plays a doll which comes to life and rules the universe.

## May, June Birthdays

E. Mayne Hull, 5/1/1905; E.E. "Doc" Smith, 5/2/1897; John Collier, 5/3/1901; Pat Frank, 5/5/1900; Lee Killough, 5/5/1942; Dave Locke, 5/5/44; Ingrid Neilson, 5/5/58; Dave Pollard, 6/6/24; Walt Liebscher, 5/7/1918; Gene Wolfe, 5/7/31; Mike McQuown, 5/7/40; Frank Olynick, 5/7/42; Roy Tackett, 5/8/25; Jane Roberts, 5/8/29; Richard McKenna, 5/9/1913; Kris Neville, 5/9/25; Richard Cowper, 5/9/26; Olaf Stapledon, 5/10/1886; Alex Bratman, 5/10/36; Philip Wylie, 5/12/1902; Buck Coulson, 5/12/28; Roger Zelazny, 5/13/37; A.J. Austin, 5/13/51; George Seithers, 5/14/29; Ron Bennett, 5/14/33; George Lucas, 5/14/44; L. Frank Baum, 5/15/1856; Fred Searhagen, 5/18/30; R. Laurence Tutuasi, 5/18/84; Claude Degler, 5/19/20; Gardner Fox, 5/20/1911; Mike Glickson, 5/20/46; Adam-Troy Castro, 5/20/60; Manly Wade Wellman, 5/21/1903; Arthur Conan Doyle, 5/22/1859; Wallace West, Ed Earl Repp, 5/22/1900; Bill Wagner, 5/22/55; James Blish, 5/23/21; Isadore Baibilum, 5/23/35; Charles Hornig, 5/25/1916; Phyllis Gorbie, 5/25/26; Robert W. Chambers, 5/26/1865; Mordecai Rothwald, 5/26/21; Howard De Vore, 5/26/25; John Barth, 5/27/30; Harlan Ellison, 5/27/34; Sheila D'Amassa, 5/28/48; Kees Van Toorn, Betsy Mitchell, 5/28/54; Richard Knaak,

5/28/61; T.H. White, 5/29/1906; Neil R. Jones, 5/29/1909; Bob Peterson, 5/30/21; Hal Clement (Harry Stubbs), 5/30/22; C. Ross Chamberlain, 5/30/37; Nancy Levovitz, 5/30/33; George R. Stewart, 5/31/1895; Brian Burley, 5/31/42.

Lester del Rey, 6/2/1915; Robert A. Madle, 6/2/20; Leigh Edmonds, 6/2/48; Marion Zimmer Bradley, 6/3/30; John Norman, 6/3/31; Wendy Pini, 6/4/51; Noreen Shaw, 6/6/30; Ron Solomon, 6/6/48; Kit Reed, 6/7/42; Jon White, 6/7/46; John W. Campbell, Jr., 6/8/1910; Robert F. Young, 6/8/1915; Kate Wilhelm, 6/8/29; Roger Sims, 6/8/30; Elizabeth Lynn, 6/8/46; Leo R. Summers, Keith Laumer, 6/9/25; Joe Haldeman, 6/9/43; Drew Sanders, 6/9/49; Ed Naha, 6/10/50; Henry Slesar, 6/12/27; Doreen Webbott, 6/13/34; Rebecca Henderson, 6/13/44; Stephen Lat, 6/14/1908; J.F. Bone, 6/15/1916; Murray Leinster, 6/16/1896; Ted Dikty, 6/16/20; Ted Johnstone, 6/16/39; Wally Wood, 6/17/27; Phyllis Weinberg, 6/17/53; Dick Spelman, 6/18/31; Robert Moore Williams, 6/19/1907; Julius Schwartz, 6/19/1915; H. Rider Haggard, 6/22/1856; Octavia E. Butler, 6/22/47; John-Henri Holmberg, Lillian Stewart Carl, 6/22/49; Fred Hoyle, 6/24/1915; Charles N. Brown, 6/24/37; Steve Silverberg, 6/24/41; Susan Ellison, 6/24; John Maddox Roberts, 6/25/47; James P. Hogan, 6/27/41; Joe Schauburger, 6/28/30; Peggy Rae Pavlat, 6/28/44; Richard Harter, 6/29/35; David Mattingly, 6/29/56; Michael Whelan, 6/29/50; Sam Moskowitz, 6/30/20.

## Fandom

Janice Murray won the 1997 Down Under Fan Duff (DUFF) race. The final count gave Murray 116 votes, besting Joel Zakem's 93; Andy Hooper was eliminated in an earlier round of balloting. A total of 213 people voted, 185 in North America and 28 in Australia. The 213 NA votes included voting fees and donations of more than \$1,600. Murray will go to Australia in September, attending the Australian National SF Convention. Upon her return, she becomes new US Administrator, replacing previous administrators and winners Pat and Roger Sims. (Totally useless DUFFact: 1997 is 25 years since SFC's editor lost the very first DUFF race to Lesleigh Luttrell.)

Following up on last issue's story about TAF's travails and especially money woes, November's Novacon raised £1,308.90 in auctions for the fund's coffers. The 1995 Eastercon donated £500 still in its purse, and, *Ansible* reports, "Nic Pary's" secret beer tasting produced £132.40". Perhaps a function of MIS? In US\$, that comes to about \$3,150, greatly restoring the Abi Frost-deleted coffers to a respectable level.

The 1996 World SF Convention, LACon III, passed along \$66,000—\$22,000 each—to the 1997, 1998 and 1999 worldconventions, LoneStarCon2, BueConer and AussieCon 3. The payments were made under the "Pass-Along Funds" agreement among worldcons, begun by 1989's Noreascon 3, to divide 50% of any surplus among their three successors, who in turn agree to continue the arrangement.

Toronto is bidding for the 2003 worldcon. Torcon III bidding committee members include Toronto's Mike Glickson, Ken Smookler (on the Torcon 2 committee), Lloyd and Yvonne Penney, and Larry Hancock; members from elsewhere include Bruce Parr, Linda Ross-Mansfield and John Mansfield, and Peter Jarvis. Pre-supporting membership is \$C20.03 or \$US15, payable and mailed to Toronto in '03, P.O. Box 3, Stn. A, Toronto ON M5W 1A2, Canada.

In other worldcon bidding news, Chicago is the sole bid for 2000 (pre-supporting membership is \$10 to Chicago Worldcon Bid Comm., Box 642057, Chicago IL 60664), using the Hyatt Regency, site of the last two Chicago worldcons. Philadelphia and Boston are bidding for 2001; San Francisco (pre-supporting membership is

\$20.02 sent to San Francisco in 2002, Box 64128, Sunnyvale CA 94088-4128) and Seattle are bidding for 2002, and B&R-Con, for Berlin, Germany, is another 2003 bid.

The Fanzine Activity Achievement Awards, presented at Corfu, went to Andy Hooper, writer; Ian Gunn, artist; and *Apparatchik*, fanzine.

Joe Siclari, who survived being co-chair of the 1992 worldcon, is looking for suggestions about the contents of a *Fancyclopedia III*—the first was published by Jack Speer in 1944, the second by Dick Eney in 1959—and can be reached at 4599 NW 5th Ave., Boca Raton FL 33431, "jsiclari@icancet.net". Better yet, see the website, "http://fanac.org", where the previous editions are available on-line, more than 25 megabytes of photos, fanzines, fanhistory, checklists and other material.

Fan and bookseller Art Henderson suffered a "cardiac event" during Lunacon, at which he and his wife Becky were huckstering. Medical tests diagnosed probable atrial fibrillation related to his age combined with a pre-existing heart condition and moderately high blood pressure. The prescription is blood pressure medication, and no more touch football. For more info, to order books or just keep in touch, e-mail Art at "HndsrnsBks@aol.com".

Current worldcon Fan GoH Roy Tackett's wife Eileen is reported to be battling pancreatic cancer.

Toronto's John Millard, chairman of 1973's worldcon, is recovering from triple bypass surgery.

Cincinnati's Jackie Causgrove, longtime companion of Dave Locke, is fighting lung cancer. Because of a birth defect, her cancer is inoperable; instead, she is undergoing radiation treatment, and hoping that the cancer metastasizes.

New York fan Theodore H. (Ted) Engel moved to a nursing home in 1995, where he's confined to bed and a wheelchair, following the death of his wife Jean from cancer in December, 1994. But he'd like to hear from old friends. Write him c/o Merry Heart Health Care Center, 200 Rte. 10 West, Succasunna NJ 07876.

The A.B. Dick Company, which still makes offset duplicators, but not mimeographs, has been sold to Paragon Corporate Holdings, an affiliate of Nesco, Inc. The 1,300 employee company is based in Niles, Ill., with a branch in Rochester, NY. A.B. Dick also makes digital technology and graphic arts supplies.

## Trends

Seeing the oceans with iron may have long-term significance in altering atmospheric carbon dioxide, which is causing the global Greenhouse Effect. The introduction of 990 lbs. of iron to ocean waters west of the Galapagos Islands, normally nearly devoid of phytoplankton, had surprising results. In a 1995 test financed by the National Science Foundation and the Office of Naval Research and conducted by 37 scientists from the US, Mexico and the UK, the timed release of iron resulted in the ocean turning from blue to green as more than 2 million pounds of microscopic plants grew, pulling more than 2,500 tons of carbon dioxide from the waters before the experiment ended. The study, published in *Nature*, suggested that long-term addition of iron to nutrient-rich but iron poor areas of the ocean could lead to dramatic climatic changes. "This shows you could cause an ice age, which is a pretty profound statement," noted Dr. Kenneth S. Johnson of the Moss Landing Laboratory. "It has lots of implications."

You can put holograms in all sorts of places, including on food. Dimensional Foods of Cambridge, Mass., has been carrying out research on the idea, and has spun off another company, Lightvision Collections, which has just introduced *Star Trek* lollipops. Among products now possible are holographic jelly beans, Halloween candies, and holograms on the surface of medical

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pills, preventing tampering. For more info, check out the company's website at "www.light vision.com".

## Us Versus Them

He's ba-a-ack. Or at least still hanging around, out there in the shadows. Fans of anthologist Roger Elwood with short memories should be sure to rush out and pick up his 6-part epic novel *Without the Dawn*—"A sinister plot catches the world off guard", published by Barbour Bargain Books. Sorry, we don't have an address or price.

According to a report in *The New York Times*, Marshall Herff Applewhite, head of the suicide cult in recent headlines, at one point searched for answers in the fiction of Robert A. Heinlein and Arthur C. Clarke.

Oxford graduate Robin Scott, 48, of Liskeard, Cornwall, England, was jailed for four years for growing what was said to be some of the most potent marijuana ever grown in the UK. Scott sold his crop for £100 an ounce; all 845 plants were catalogued in a book entitled "Captain's Log, Stardate January 1995, Planet Earth."

## Other Stuff

Alien food, anyone? The flying-saucer-shaped restaurant at the Los Angeles International Airport opened in 1961 and limped along serving mediocre food until expiring in 1995. It's now reopened as the "Encounter Restaurant", serving alien foods such as "Mocha-Java and Toasted Hazelnut Crunch Chocolate Stratosphere" and "Everything Under the Moon Vegetarian Plate." Interiors have been redesigned by Walt Disney Imagineering, and include laser lights, sound effects and other weird stuff. "Encounter" (209 World Way, LAX LA 90045) is open 10:30am-5pm for lunch, 5pm-10pm for dinner; the bar is open until midnight. Call (310) 215-5151 for reservations.

Plan to attend "Prom Stoker's Dancula", to be held June 7th in the basement laboratory at the Cairn Building, 16th Avenue at Clarkson, in Denver. Costumes are optional; admission price is \$3 for one, \$2 per person for couples of any sex or species. This is sponsored by those madcap friends at the Denver Area SF Association.

Not science fiction, just San Francisco (both SF). A 50th birthday party for a political consultant promised "Food! Live Music! Debauchery!" and apparently delivered, confronting San Franciscans with questions of how far is too far. Maybe it was "something about a dominatrix with a razor blade and a whisky bottle urinating on the prostate blade of a satanic priest," to quote the *NY Times*. Or, as one consultant noted, "Less than a quarter of a percent of San Francisco voters are satanic followers, no matter what the national press says."

Author Arundhati Roy, asked to comment on her novel *The God of Small Things* (Flamingo

UK, £6.99), said, "It's like asking if I'm pleased with my arm or my leg. I have no critical distance from it. If someone doesn't like my book, it's as though they didn't like my gall bladder."

# AUTHORS & EDITORS

## Personnel Changes

Jennifer Heddle replaced Jennifer Smith as editorial assistant at Roc Books in April. She was formerly at the Spectrum Literary Agency. Smith quit in March over differences in editorial duties.

Roger Stewart, former editor in chief of Prima Publishing's Proteus Books, was named associate publisher of Sybex's "Strategies & Secrets" game book imprint. Sources told SFC that Prima is being sued by several authors alleging failure to pay royalties.

## Activities

Horror Writers Association president Brian Lumley, who had a heart attack in 1989, had a "coronary event" early in March. He remains president of the HWA, but has temporarily delegated many of his duties to vp James A. Moore. Earlier reports that he'd had a heart attack aren't true. Lumley remains president, and plans to be back into things in the coming months.

Jo Clayton's cancer is no longer endangering her life. However, it has reduced her little bone mass so much that she cannot stand without breaking her legs. She is still in hospital, now in an electric wheel chair.

Kenneth Bulmer had a stroke before Easter, reports *Asible*, and lay semi-conscious in his apartment for two days before being found. He remains in the hospital, in fair condition.

Harlan Ellison appears as a "psi-cop" on the *Babylon 5* episode, "The Face of the Enemy", which is to air in the USA the week of June 6th. The same episode, which was written by J. Michael Straczynski, also features Walter Koenig.

David G. Hartwell married Kathryn Cramer on March 29th, but are maintaining their own separate e-mail addresses (how modern!). It's his second marriage, her first. The couple are expecting their first child together by Columbus Day.

Connor Beale Williams, weighing 10 lb. 8 oz., was born on January 27th to Deborah Beale and Tad Williams.

Kristine Kathryn Rusch's webpage is at "www.horror.net/~rusch.htm"; her e-mail address remains "KrisRusch@sff.net".

The remains of Gene Roddenberry, physicist Gerard K. O'Neill and visionary Timothy Leary were launched into orbit on April 21st aboard a rocket owned by the Orbital Sciences Corp. Heirs of an additional 21 others each paid Houston's Celestis, Inc., \$4,800 for the launch. Eventually, in from 2-10 years, the rocket will burn up upon

re-entry into the atmosphere.

W. Paul Ganley announced in the 30th issue of his *Weirdbook* that he thought he might have prostate cancer, and now seemed like a good time to cease publication. Although after tests Ganley was happy to report that he didn't have cancer, he's still decided to pull the plug on *Weirdbook*.

Writers Craig Miller and Mary Wolfman have formed WolfMill Entertainment, and have already done deals for three TV series. *Pocket Dragon Adventures* will be a syndicated kid's show; *T.H.U.N.D.E.R. Agents* for ABC is based on the comic originally created by Wally Wood; *A Man Called AX* will be a syndicated show based on a comic book.

Alexandra Honigsberg was accepted into the Union Theological Seminary's MA in Church History program. Her husband David was named 1997-98 Jewish intern for interfaith education at the Bronx's Grace Episcopal Church. He plans to "teach, preach, and minister" within that church and the diverse community—perhaps to include Baen Books.

## Short Fiction Sales

Katherine Kurtz bought "Borne on a River of Tears" by David and Alexandra Honigsberg for the anthology *On Crusade: More Tales of the Knights Templar* (Warner Aspects).

Mike Resnick sold *An Alien Land*, a collection of his short non-"Kiryaga" stories, to Dark Regions Press.

## Media Sales

United Artists bought *Legacy of Heorot* by Larry Niven, Jerry Pournelle and Stephen Barnes, via Joel Goller in Hollywood on behalf of Eleanor Wood.

James P. Hogan's *The Proteus Operation* was bought by Craig Barron of Filmmaker Partnership via Spectrum Literary Agency.

Paramount optioned Lucius Shepard's *Life During Wartime* in a deal negotiated by Patricia Karlman in LA on behalf of Ralph Vicinanza, Shepard's agent.

## Book & Novel Sales

Ace Books bought an untitled fantasy trilogy by Deborah Chester via agent Al Zuckerman of Writers House; *The Changeling War*, a contemporary dark fantasy by Craig Shaw Gardner via Merrilee Heifetz, to appear in trade paperback; a reprint anthology, *Clones*, edited by Jack Dann and Gardner Dozois; an original novel, *Dragon's Winter* by Elizabeth Lynn, plus five backlist titles: *A Different Light*, *Sardonyx Net*, and *The Towers of Tornor trilogy: Watchtower, The Dancers of Arun and The Northern Girl*, all by Richard Curtis; and reprint rights to Robin McKinley's *Rose Daughter*, to be published by Greenwillow Books in September.

Avon's Jennifer Brehl bought *The Land in*

BAEN



BOOKS

JULY 1997

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*Fury* and another untitled novel by Stephen Leigh, via Merrilee Helfetz of Writer's House; *The Arm of the Stone* and an untitled sequel fantasy by Victoria Strauss, whose work was previously published as YA fantasy, via agent Jean Naggar; *Commitment Hour* by James Alan Gardner via Richard Curtis; *Halfway Human* and an untitled novel by Caroline Ives Gilman, via Shawna McCarthy; *The Running Father* by Alexander Jablakov via Martha Millard; and two untitled fantasies by Linda Reams Fox and Joyce Cottrell, writing as Jocelin Fox.

Baen Books bought a first novel, *Mother of Demons* by Eric Flint, via Shawna McCarthy of Scovill Galen Checkak; a sequel to *Doc Sidhe*, *Sidhe Devil* by Aaron Alston, via Russ Galen of SGC; an untitled novel in set in the *Regiment* universe by John Dalmas; another first novel, *Erling's Word* by Lars Walker, via George Seithers of the Owlswick Literary Agency. Also, Baen will capitalize on Elizabeth Moon's Hugo nomination by publishing an expanded (200 more pages) edition of her story collection *Lunar Activity*, to appear as Phases. Agent was Joshua Bilmes of Jaberwocky.

Bantam Spectra's Anne Groell bought *The Guardian* and an untitled sequel by Angus Wells, via Merrilee Helfetz; a preliminary novel, *The Dark Glory War*, plus a trilogy, *Fortress Dragonis*, *When Dragons Rage* and *The Grand Crusade* by Michael Stackpole, all via Ricia Mainhardt; a military fantasy series entitled *Tyrants and Kings* with the individual books untitled, by John Marco via new agent Kristin Lindstrom; a new *Deverry* novel by Katharine Kerr, *Black Ravens*, via Elizabeth Pomada; a mainstream thriller, *First Evidence* by Ken Goodstein, via Eleanor Wood, and a pseudonymous fantasy trilogy via Russ Galen. Pat LoBrutto bought a *Star Wars* novel, *Blue Heaven*, by Michael Stackpole via Mainhardt; and two untitled novels by George Fay via Jonathan Matson.

DAW Books bought several anthologies from Martin H. Greenberg and a variety of co-editors: *Warrior Princesses*, with Elizabeth Anne Scarborough; *Black Cats and Broken Mirrors*, with John Helfers; *Camelot Fantastic*, with Lawrence Schimel; *The UFO Files*, with Ed Gorman; and *The Conspiracy Files*, with Scott Urban. DAW also bought *Daughter of Darkness* by Gorman; an untitled novel by Lynn Abbey; *The Last Battle Mage* by Irene Radford; *Prince of Dogs* by Kate Elliot; *The Diviner* by Melanie Rawn; *Sword-Born* by Jennifer Roberson; *Vows and Honor* by Mercedes Lackey; *Mind Snare* by Gayle Greeno; *Razor's Edge* by Lisanne Norman; *A Thousand Words for Stranger* by Julie E. Czerneda; and an anthology, *Black*

*Mists and Other Japanese Futures*, to be edited by Orson Scott Card and Keith Ferrell.

Steve Saffel at Del Rey bought Philip Jose Farmer's *Riverworld* books—*To Your Scattered Bodies Go*, *The Magic Labyrinth*, *The Dark Design*, *The Fabulous Riverboat and Gods of Riverworld*—to be published as trade paperbacks, as well as an untitled *Tarzan* novel, to be written by Farmer, all via Ralph Vicinanza; paperback rights to Jules Verne's *Paris in the 20th Century* from Random House; *Star Wars: The Essential Guide to Planets and Moons* by Daniel Wallace, via LucasFilm; and paperback rights to 2 Arkham House anthologies, *Tales of the Cthulhu Mythos* and *Cthulhu 2000* ed by James Turner via Joshua Bilmes of Jaberwocky.

Harcourt Brace bought the 22nd *Nebula Awards* anthology, to be edited by Jack Dann, via Eleanor Wood.

At HarperPrism, Caitlin Blaisdell bought *Moonfall* by Jack McDevitt. Other recent acquisitions are *Moonseed* and *Vacuum Diagrams* (a fix-up of stories in the Xeelee universe) by Stephen Baxter; and three *Crow* novelizations: *Framed* by Pappy Z. Brite, *Massacre of the Angels* by Chet Williamson, and *Quoth the Crow* by David Bischoff, all via Jimmy Vines, agent for Edward Pressman Films.

Hodder & Stoughton bought UK rights to Stephen King's new "Dark Tower" novel, *Wizard and Glass*, to be published in trade paperback in November. Hodder will take over the previous 3 novels—*The Gunslinger*, *The Drawing of the Three*, *The Waste Lands*—from previous publisher Sphere (now Warner) as the rights revert.

Andrew Lillie at Little, Brown (UK) bought an Egyptian horror novel, *Valley of the Dead* by Tom Holland, for £140,000, via agent Patrick Walsh.

Pocket Books bought *ST-V: Marooned* by Christie Golden, via Lucienne Diver of the Spectrum Literary Agency.

Laura Gilman at Roc bought *Island In the Sea of Time* by S.M. Stirling and a second, untitled time travel novel, via Russ Galen; an untitled dark fantasy trilogy by Anne Bishop, via Jennifer Jackson at the Donald Maass Agency; an untitled contemporary fantasy novel by Josepha Sherman, via Eleanor Wood; an original anthology, *Not of Woman Born*, being edited by Constance Ash, from Ben Camardi at the Harold Matson Agency; and *Silk*, psychological horror by Caitlin Kiernan, to appear in trade paperback, via Laura Tucker of Richard Curtis.

Gordon Van Gelder at St. Martin's Press bought *One Day Closer to Death*, a story collection by Bradley Denton, via Matt Bialer; and *The Twinkling of an Eye*, Brian Aldiss's

memoirs, via agent Robin Straus.

At Tor Books, David Hartwell bought *Phoenix Cafe* by Gwyneth Jones, first published by Gollancz in the UK, and an untitled novel by Richard Garfinkle. Greg Cox bought *Darker Angels* by S.P. Somtow, historical horror, via Eleanor Wood of Spectrum Literary Agency; a novelization of the upcoming film *Event Horizon*, by Steven Macdonald from Paramount via agent Risa Kessler; a novelization of the film *Kull the Conqueror* (based on the Robert E. Howard character) by Sean A. Moore from Kull Productions, via Arthur Lieberman; *Blood Roses* by Chelsea Quinn Yarbro, a St. Germain novel, via Donald Maass; and a movie novelization of New Line Cinema's *Mortal Kombat: Annihilation*, by Jerome Preisler via Fran Leibowitz at Writers House. Bob Gleason bought an untitled fantasy novel by Fred Saberhagen, second in the *Book of God* series, via Eleanor Wood.

Viking Studio Books is to publish *Infinite Worlds: The Fantastic Visions of Science Fiction Art* edited by Vincent Di Fate, with an intro by Ray Bradbury. The book is being packaged for Viking by W. John Campbell, president of NYC packager The Wonderland Press.

Warner Aspect bought four *Highlander* novels, with two to be written by Josepha Sherman and Rebecca Neeson (with the first, *The Captive Soul* by Sherman, sold by Eleanor Wood). A massive 3-novel series by Peter F. Hamilton, *The Reality Dysfunction*, *The Neutronium Alchemist* and *The Naked God*, will be published as 6 original mass market paperbacks in back to back months, one novel per year, with the first to have pubdates of July and August 1997.

## Foreign Rights

Warner Aspect sold *Batman* and *Robin* by Michael Jan Friedman to Wydawnictwo Da Capo in Poland and Editions J'ai Lu in France; *The Book Of Words* trilogy (*The Baker's Boy*, *A Man Betrayed*, *Master And Fool*), by J.V. Jones to France's Librairie des Champs-Élysées; *Alien Resurrection* by A.C. Crispin to Scholast Ltd.-Nirram Publishers in Israel; *Aftermath* by LeVar Burton to Gollancz in the UK; *Fisherman's Hope* by David Feintuch to Japan's Hayakawa; *A Man Betrayed* by J.V. Jones to Meulenhoff in Holland; and *The Crimson Shadow* trilogy by R.A. Salvatore to France's Editions J'ai Lu; to Spain's Grupo Editorial Ceac; to the Czech Republic's Nakladatelství and Classic; and to HarperCollins UK.

Rights to the novelization of the SF film *The 5th Element* were auctioned by Anne-Louise Fischer on behalf of Presse Pocket in France to HarperCollins in the UK for £18,000. The novelization, written by Terry Bisson, also sold to publishers in Germany, Greece, Italy, Japan, and Spain.



Elizabeth Ann Scarborough



Better late than never, Kate Wilhelm, left, and Damon Knight, right, received honorary Doctor of Humanities degrees from Michigan State University last May. They were honored for their long writing careers and as founders and instructors of the annual Clarion Workshop. They were joined by David E. Wright, center, past Clarion director, whose efforts led to MSU granting their degrees.

Mike Resnick's *Soothsayer* sold to Dagonas in Lithuania and Lira Print in Bulgaria, which also bought *Birthright*, *Oracle* and *Prophet*. His *The Widowmaker*, *The Widowmaker Reborn* and *The Widowmaker Unleashed* went to France's Denoel.

Joshua Bilmes sold *Tanya Huff's Fire's Stone* to AST in Russia, which also took her *Gate of Darkness*, *Circle of Light*. Also, Rick Shelley's *The Buchanan Campaign* sold to Russisch in Russia; Elizabeth Moon's *Remnant Population* and Simon R. Green's *Deathstalker: War* sold to Germany's Bastei Verlag.

### The Last Roundup

These Berkeley titles are now Out of Print: *Dune* trpb; *Dune Messiah* trpb; *Children of Dune* trpb; *God Emperor of Dune* trpb; *Heretics of Dune* trpb; *Millennium* trpb; *Robot Dreams* trpb. And these from Putnam: *Cut! Horror Writers...*; *Damia's Children* (limited ed.); *Freedom's Landing*; *Goblin Walk*. These Warner/Aspect hardcovers are also OP: *Batman: Ultimate Evil*; *Rider at the Gate*; *The Sword of Bedwyrr*; *Strange Highways*. And from Bantam: *The Art of Michael Whelan*. Doubleday: *Yours*, Isaac Asimov (hardcover).

Kensington's first 10 Doctor Who titles are also OP: *Day of the Daleks*, *Doomsday Weapon*, *Dinosaur Invasion*, *Genesis of the Daleks*, *Revenge of the Cyberman*, *Loch Ness Monster*, *Talons of Weng-Chiang*, *Masque of the Mandragora*, *Android Invasion*, and *Seeds of Doom*.

## OBITUARIES

### Sam Moskowitz

Fan, collector and anthologist Sam Moskowitz suffered a massive heart attack at 3am the morning of April 8th, from which he never recovered. Rushed to Newark's University Hospital, with which his wife Christine (a retired physician) is affiliated, he suffered anoxia, depriving his brain

of oxygen. An EEG on the 9th determined that he no longer had upper brain function. After being removed from the respirator, he died on April 15th. He was buried April 17th at Beth David Memorial Park in Kenilworth, NJ, where his parents are buried, in a Jewish ceremony attended by his widow and most of his surviving relatives.

Despite conjecture, his collection—perhaps the largest in the world in private hands—remains intact. It is being kept by Christine Moskowitz, also an SF fan; upon her death she told SFC that it would likely go to a university.

Obituaries, by Don D'Amassa on his professional career, and Robert A. Madle on his life and fanish career, follow. See also my editorial this issue.

—Andrew I. Porter

Born in 1920, Sam Moskowitz was in the perfect position to watch the evolution of modern SF. His first book, *The Immortal Storm*, was a history of SF fandom, but his subsequent collections of essays, *Explorers Of The Infinite*, *Seekers Of Tomorrow*, and *Strange Horizons* were instrumental in treating a number of prominent SF writers as authors rather than anonymous hacks. Although Moskowitz sold a handful of stories in the 1940's and edited *Science Fiction Plus* and *Weird Tales* in one of its incarnations, his major achievement was in keeping alive the reputation of classic writers like David Keller, A. Merritt, Edgar Paige Mitchell, Olaf Stapledon, and others. He also edited a large number of anthologies, some of the best of which were *The Coming Of The Robots*, *Exploring Other Worlds*, *Horrors Unseen*, *The Space Magicians*, *Doorway Into Time*, and *The Vortex Blaster*.—Don D'Amassa

### Sam Moskowitz

by Robert A. Madle

If ever there was a Renaissance Man in science fiction, that man was Sam Moskowitz. He discovered SF in 1933 and it consumed his entire life. Over a period of 64 years, he was first a reader and collector, then a super-active fan, then briefly was an author for the pro-mags of the early 40's, then an editor and anthologist, and eventually a researcher, in which he was so superior to others, that comparison is futile.

Sam was born of Russian/Jewish immigrant parents who left Russia about 1900 and settled in Newark, NJ, where they eked out a very modest living. Born in June, 1920, Sam led a normal depression-era life until he discovered SF, when he saw the March 1933 *Wonder Stories* in a candy store window. He and fellow fan Robert Bahr formed a chapter of the Science Fiction League in 1935. This led to the discovery of "fanmags" (as they were known then; "fanzines" came much later).



Sam Moskowitz, right, with Ozzie Train at 1983's Philcon.

Among the first fanmags he encountered were Science Fiction League chapter organs, such as *The Brooklyn Reporter* and Chicago's *Fourteen Leaflet*. He was incredibly fascinated by their detailed discussions of the SF scene. And it should be pointed out that SF fandom of 1929-36 revolved entirely around SF magazines (*Wonder*, *Amazing*, *Astounding* and to some extent, *Weird Tales*). Soon after, Sam discovered *Fantasy Magazine*, the marvelous early printed magazine of Conrad H. Ruppert and Julius Schwartz. This led to other fanmags, such as William Crawford's *Marvel Tales*, and Sam was in deep forever.

Like most early fans, Sam had an urge to write and communicate with others. The fanmags gave him this opportunity. The first time I heard of Sam was in early 1937, when John V. Baltadonis received an article for his *Science Fiction Collector*, "Case History", discussing the importance of Hugo Gernsback to SF. The article was hand-written; Baltadonis and I felt that being hand-written, it was too adolescent to use (we were all of 16 at the time). Two years later I featured this in my fanmag *Fantascience Digest*, as "the first article ever written by Sam Moskowitz."

In the brief space of two years, Sam had become one of the most, if not the most, prolific of fan writers. His articles appeared everywhere; they were almost invariably well-done and original. He wrote about the history of SF, collecting, publishing, fan activities and all aspects of the field. He not only contributed to the fan presses, but he also developed a fan manuscript bureau, collecting articles from fans and authors and sending them to fan presses. There were many fanmags that Sam, personally, kept alive.

Much has been written about the fan feuds of the late 30's, which developed in the pages of fanmags; there were about 100 active fans and about 50 fanmags. Cliques developed for many reasons. I guess the chief feuder was Donald A. Wollheim. When someone did something he opposed, he'd make every effort to expel him from fandom.

The main reason for the feuds was the sponsorship of the First World Convention, in 1939. Originally Wollheim's idea, he dissolved the organization that was to sponsor it, the International Scientific Association (ISA). However, he immediately formed The Committee for the Political Advancement of Science Fiction to fill the slack. In retaliation, Sam and his group formed New Fandom. I, with other Philadelphia fans, was allied with Sam, Will Sykora and James V. Taurasi. Sam had every reason to believe he was right in excluding Wollheim and his group—but I, personally, felt that no one should be refused admittance even though some extremely negative situations had developed between the Philadelphia group and the Wollheim group (the Michelists, later the Futurists). New Fandom eventually put on the convention and the Futurists were excluded. Sam, to his final days, felt that they'd have done everything possible to disrupt, disorganize and by legal or illegal means, see the convention fail. But it was held and was successful, and it was the template for all future Worldcons.

All of the above—and much, much more—is covered in vivid detail in Sam's remarkable history of fandom, *The Immortal Storm*. I feel this will be what Sam will be most remembered for: his crowning achievement. Only Sam could have written this book and, unfortunately, he has been criticized for it. Academic researchers (who discovered SF 30 years after Sam did) have stated it isn't research because he was there! Not only was he there, he had all of the research material available at his fingertips—and he knew what was on every page of every document. And he wrote it



Sam Moskowitz at 1992's worldcon

all down in staggering detail (when Tony Boucher reviewed the book, he said, "Never before has so much been written about so little.") On the other hand, L. Sprague de Camp called it an excellent example of a small group relationships. Another reviewer, Damon Knight, referred to him as "Micro-cosmic Moskowitz."

During World War II, Sam spent 1942-44 in the Army, but was released for physical reasons. This enabled him to keep up his activity when most active fans couldn't. For two years he edited and published *Fantasy Times*, a weekly newsmagazine of top quality (James V. Taurasi, the original editor, got it back in 1946). And during this period he wrote *The Immortal Storm*, which ran serially in A. Langley Searles' *Fantasy Commentator*.

David H. Keller had always been one of Sam's idols. After the war, Sam and Will Sykora published the first hardcover Keller collection, *Life Everlasting and Others* (1947, Avalon). In 1950 Sam invited Hugo Gernsback to speak to the Eastern SF Association (ESFA). Gernsback, very impressed with Sam's knowledge of SF—particularly of Gernsback himself—gave Sam the job as managing editor of *Science Fiction Plus*. A marvelously produced bed-sheet size magazine with slick paper and colored illustrations, it lasted seven issues in 1953 and folded just about the time it started to make a profit. It printed Anne McCaffrey's first story, a little one-pager called "Freedom of the Race."

Sam told the story about the only night he worked overtime while editor. About 8pm, he left his desk to get a breath of fresh air. He walked out into the hall and at that very moment, the janitor walked by pushing a cart with about ten original Frank R. Paul cover paintings in it. The janitor told him that Gernsback had told him to clean out the basement. All the Paul originals went home with Sam that night.

Another very important aspect of Sam's long-time relationship with the ESFA was that he met his future wife, Christine Haycock, MD—the only female surgeon in the state of New Jersey—at one of the meetings. They were married in 1957.

About this time Julius Schwartz told Sam that he'd cleaned out his desk and Sam could have what was left in it. Among the many interesting items Schwartz had accumulated was a letter from *Wonder Stories*, dated September 1931, announcing the October issue would be the final issue. It was signed by managing editor David Lasser.

However, October *wasn't* the final issue—November appeared in large-size on slick paper; that issue announced the formation of the Science Fiction League, from which SF fandom sprang. Conjecture on the incredible importance of this letter. If Gernsback had followed through, the SFL never would have been organized. Fandom, as we know it, may never have developed. Inter-

estingly enough, Schwartz didn't remember receiving it and Lasser didn't remember writing it!

Sam was called, "The world's foremost authority on Science Fiction." There's no question that this is true. His knowledge of the field was vast; his many anthologies go a long way to prove this. Not only did he delve deeply to select stories which had never been anthologized, but he wrote detailed author-background articles. He not only researched the stories—he researched the authors as well. His almost 40 anthologies under his own name, plus 10 ghost-edited anthologies, comprise a wondrous group of books that tell the history of SF itself. Other anthologists couldn't do this, because they didn't have the background knowledge required.

According to Sam, everything he did, everything he accomplished, was because he was an SF fan. The fact that he made more money writing than most professionals is irrelevant. He wrote about SF and, in so doing, his research was spectacular. From the aspect of fandom, I would rate Sam as one of the two top fans of all time, the other being Forrest J. Ackerman. They are different in many ways, but they both gave their entire lives to the field. I'll have to call it a tie for Number One Fan of All Time.

It's difficult for me to believe that Sam is gone. He was unique and his immortality is assured. Good-bye old pal—there will never be another like you.

—Robert A. Madle

### Martin Caidin

Author Martin Caidin, 69, died of thyroid cancer at the Arbor Health Center in Tallahassee, Florida, on March 24th. Caidin was born in 1927, served as a pilot, and established himself as the author of nearly a hundred books, mostly non-fiction, dealing with aviation, military history, and space exploration. He also wrote occasional fiction, which gradually crossed the border from thriller to science fiction. The most famous of these were *Cyborg*, which became the inspiration for the *Six Million Dollar Man* television series, and *Marooned*, which resulted in a very highly regarded feature film. Caidin wrote of cyborgs again in the less successful *Manfac* and of computers taking over the world in *The God Machine*.

Toward the end of his career, he moved more openly into SF, with titles including *Zoboa*, *Killer Station*, *Beamriders*, *Exit Earth*, *Prison Ship*, and *The Messiah Stone*. His work was strongest in its technical accuracy and plotting.

—Don D'Amunassa

### Robert Spencer Carr

Reader Larry Collins notes that we never ran an obituary on author Robert Spencer Carr, 85, who died in April, 1994. Carr, unrelated to John Dickson Carr, according to Collins, who states, "a nephew of J.D. Carr's checked this out...it's definitely true," first sold to *Weird Tales* starting in 1925 with "The Composite Brain". He was the author of a fantasy novel, 1948's *The Room Beyond*, and a collection, 1951's *Beyond Infinity*.

—Andrew I. Porter

### Lou Stathis

New York fan, writer and editor Lou Stathis, 44, died May 4th of an opportunistic infection following nearly a year of treatment for brain cancer. Stathis was an active fan starting in the 1970's, first with the club at SUNY Stony Brook, writing for fanzines, attending conventions and co-hosting the NYC club *The Fanclubs*.

He did a variety of jobs as he slowly worked his way up the editorial ladder. He was an assistant editor on *Amazing and Fantastic*, worked for the SF line at Dell Books, wrote free-lance articles and much criticism for a wide variety of magazines—such titles as *Spin*, *Details*, *Rip*,



Lou Stathis about 1980

*Twilight Zone*, *Cheval Noir*, *Future Life*, *Science Fiction Eye*, *Music and Sound Output*, *Alive*, and *Punk*—was associate editor at *Heavy Metal* and editor-in-chief of *High Times*, and since 1993 ran the Vertigo line for DC Comics. He also wrote two men's adventure novels under a pseudonym.

Stathis is survived by his mother, two sisters, and by his companion, fellow Vertigo editor Shelly Roeborg, who cared for him with great dedication and love through his final months. Donations in his name can be made to the Bone Marrow Transplant Fund, Presbyterian Hospital Milstein Pavilion, 177 Fl. Washington Ave., 6th Fl. Rm 435, New York NY 10032.

—Andrew I. Porter

### Phil Bronson

Former fan Phil Bronson, in his early 70's, died of a stroke in Springfield, Maine last December 25th. Bronson first became active in Minneapolis in the late 1930's. His first fanzine, 1940's *Scienti-Comics*, was possibly the earliest comics fanzine ever, "a devout imitation of the comic strips of the era with some fanciful accompaniments," Harry Warner writes. "In intent and appearance, this fanzine was just like the more primitive products of the current comics fandom."

Bronson moved to Los Angeles in 1942, where he was active in the many fan clubs and fan feuds, fought over who would kick Claude Degler out of fandom, and published *The Fantasite*, described by Warner as "one of the best fanzines of the war years." He disappeared from fandom in the late 1940's. His attractive teenage sister, Beverly "Pandora" Bronson, a subject of attention by the young male members of LA fandom and now Mrs. Pandora Bronson-Lupino, survives him, as do two sons.

—Andrew I. Porter

### Seth Goldberg

California fan Seth Goldberg, 44, 3-time Hugo Administrator and longtime official editor for the Fantasy Amateur Press Association (FAPA), died suddenly March 18th, just after attending Corfu. He fell ill on Monday and went to the doctor, where he was diagnosed with stomach flu and sent home. He died the next night. A preliminary coroner's report suggests he had a viral infection, causing his heart to fail.

Goldberg administered the Hugo Awards with David Bratman for three worldcons; he was also official editor (OE) for FAPA for more than 15 years. He was one of those fans whose activities were necessary to the smooth running of things, and who performed excellently, for years, without pay and with little egoism.

His business partner and companion, Judy Reavis, is establishing two memorials in his name. The first is a scholarship for undergraduate chemistry students. Send donations to Harvey Mudd College Alumni Fund, Seth Goldberg

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Chemistry Fund, Attn: Nancy Ambrose, 301 E. 12th St., Claremont CA 91711. The second will enable SF and children's writers to conduct writing workshops at K-12 schools throughout the USA. Donations to "Seth Goldberg K-12 Writers' Fund", West America Bank, 20 Solano Sq., Benicia CA 94510. —Andrew I. Porter

### Phil Rogers

British fan Phil Rogers, 72, died suddenly of a heart attack in hospital in Shrewsbury, England, on January 23rd. He was involved with the British SF Association (BSFA) during its darkest years and was the last Grand Master of the Order of Saint Anthony. Phil also received the Doc Weir Award for his services to fandom. He helped keep alive the floundering BSFA with Ken & Joyce Slater and Doreen Parker, his wife-to-be, when they managed to produce it's fanzine, *Vector*, with a mixture of fanish guile, blackmail and child labor, holding the fort until its revival later by Keith Freeman and Dave Kyle.

Rogers was born in 1924; his father, an officer who was gassed during World War I, died in 1929. Because mother Jessie was at work as a trained nurse, Phil, whose full name was John Philip Beckwith Rogers, lived with various aunts and uncles. Favorite uncle Joe encouraged him in reading and cooking, and sparked his interest in light opera. Called up in 1941, he served during World War II in Britain, Germany and the Middle East, in radar, radio and general telecommunications. Demobilized in 1947, he re-enlisted in the Army, serving until discharged on medical grounds in 1951. He then moved to Scunthorpe, continued working with radio and TV, later joining British Steel.

His first convention was the 1957 worldcon in London, and his last was 1996's NovaCon. His interests at cons were meeting people, talking with them, drinking with them, and playing poké with them—a true fan. In 1964, he ran for TAFF but lost to the super-popular Arthur Thomson. In 1972, Phil married Doreen, taking on her 15-year-old daughter, sundry cats, Doreen's brothers and sisters and mother-in-law, all without batting an eyelid. His closest associates were Norman Shorrocks and Tony Edwards of the legendary Liverpool Group, "the Lig".

His humanist funeral service was February 11th at Shrewsbury Crematorium. It featured a eulogy by Peter Weston, with a reading from *The Hitchhiker's Guide to the Galaxy*, presided over by a Unitarian minister. —David A. Kyle

### Brian Burgess

Brian Burgess, the "gentle giant" of British fandom, died of a heart attack on January 28th. He had been in failing health for several years,



Brian Burgess at the 1987 worldcon

confronted to a nursing home since suffering a stroke. He got into fandom in 1952, and among other accomplishments attended the first 24 NovaCon's. Because of his distinctive appearance and his active participation, he was a prominent fanfish figure; a big man, large of hands and feet, who was soft-spoken and popular.

Brian was noted for his willingness to help behind the scenes of conventions, which he attended as often as possible. Although he lived with limited funds, he travelled to many places, including the US, showing many photographs of his travels. Brian, because of his size and his sincere concern for others, considered himself "a guardian for many", such as visiting Americans.

He created a tradition of being the "pork pie man" when he brought a bag of homemade pork pies to a convention. With food always a problem for con-goers, he had his personal supply of pies. When he realized the demand for them, inspired by Harry Harrison, he undertook to come there with a supply for sale to the hungry. Brian and his pork pies, and his good-heartedness, will be greatly missed. —David A. Kyle

### Terry Nation

British TV writer Terry Nation, 66, died in LA after a long illness on March 9th. Best known for his creation of the Daleks, the robotic foes of the long-running British television hero of the *Dr. Who* TV series in 1963, he also wrote for such series as *Out of this World*, *The Saint*, *The Avengers* and *The Champions*.

Nation became rich by sharing 50-50 with the BBC on tie-ins to the *Doctor Who* series, buying an Elizabethan house on 35 acres in Kent. He created other British SF series including *The Survivors* in 1975 and *Blake's Seven* in 1978, and scripted several films including *What a Whopper*, *And Soon the Darkness* and *The House in Nightmare Park*. —Harris M. Lentz III

### Tomoyuki Tanaka

Japanese film producer Tomoyuki Tanaka, 86, died of a stroke in Tokyo on April 2nd. Born in Osaka in 1910, he studied economics before joining the Toho film studio in 1940. He rose to become chairman of Toho and producer of more than 220 films, including the 22 films in the popular Godzilla series, from 1954's *Godzilla*, *King of the Monsters* through 1995's *Godzilla vs. The Destroyer*, where the prehistoric radioactive lizard met his death. In Japan, Godzilla is called "Gōjira," combining gorilla and *kujira*, Japanese for whale.

Tanaka also produced such Japanese SF and horror films as *Half Human*, *Rodan*, *The H-Man*, *The Secret of the Telegian*, *The Last War*, *Mothra*, *Attack of the Mushroom People*, *Dagora the Space Monster*, *Frankenstein Conquers the World*, *The Human Vapor*, *King Kong Escapes*, *Latitude 20*, *Yog*, *Monster from Space*, *Tidal Wave* and *War in Space*.

The other films in the Godzilla series were *Gigantis*, the *Fire Monster*, *King Kong vs. Godzilla*, *Godzilla vs. the Thing*, *Ghidrah*, the *Three-Headed Monster*, *Godzilla versus the Sea Monster*, *Son of Godzilla*, *Destroy All Monsters*, *Godzilla's Revenge*, *Monster Zero*, *Godzilla vs. Gigan*, *Godzilla vs. the Smog Monster*, *Godzilla vs. Megalon*, *Godzilla vs. the Cosmic Monster*, *Terror of Mechagodzilla*, *Godzilla 1985*, *Godzilla vs. Biollante*, *Godzilla vs. King Ghidorah*, *Godzilla vs. Mechagodzilla*, *Godzilla vs. Mothra* and *Godzilla vs. Space Godzilla*. —Harris M. Lentz III

### Harry Essex

Screenwriter Harry Essex, 86, died of heart failure in an LA hospital on February 6th. Essex scripted the SF classics *It Came From Outer Space* (1953), based on a Ray Bradbury short story, and

*The Creature from the Black Lagoon* (1954). Essex directed and scripted 1967's low-budget horror film *Octanum*, and produced and directed the 1972 SF film *The Creators*.

—Harris M. Lentz III

### Otto Luening

Electronic music composer Otto Luening, 96, died September 2nd, 1996, in NYC. A composer of more than 300 pieces, the American-born Luening began his career in Zurich, moved back to America in 1920, became opera director at the Eastman School of Music and from 1944, was at Columbia University in NYC. He presented the first concert of music for tape recorder at the Museum of Modern Art in 1952, and founded what became the Columbia-Princeton Electronic Music Center.

Often in collaboration with colleague Vladimir Ussachevsky, he pushed the boundaries of music in new directions. His works, including such pieces as "Fantasy in Space", were appreciated by SF fans starred for such innovative works in the days before any "SF music" was available beyond a few film scores. —Andrew I. Porter

### Ingrid Zierhut

Ingrid Zierhut, Andre Norton's assistant, died of cancer on April 20th. Originally Norton's next door neighbor, through the years Zierhut became her friend, confidant and business advisor, and was to be Norton's administrator on her "High Hallack" writers retreat.

### Other Obituaries

Cartoonist Dan Barry, 73, who started working on comics before World War II and who drew the daily and Sunday *Flash Gordon* comic strips starting in 1951 until the early 1990's, died January 25th. At the end of his life, he was drawing *Indiana Jones* comics.

James M. Carey, 36, co-founder with his companion Peter Glassman of the NYC bookstore and publisher Books of Wonder, died of AIDS on May 3rd. Send donations in his name to Reading is Fundamental, 600 Maryland Ave. SW #600, Washington DC 20024.

Maurice Goldsmith of London's International Science Policy Foundation and a founding father and judge for the Arthur C. Clarke Award, died after a long illness on March 1st. He was to be a judge in this year's ACC Awards.

Mary Hershey, wife of former LASFS director Alan Hershey, died of cancer late last year in Long Beach, Calif.

Film and TV writer Charles O'Neal, 92, who co-wrote 1944's *The Cry of the Werewolf* died September 1st, 1996, in Beverly Hills.

British fan Brian Robinson, 50, died of heart failure in January. He was active in Manchester fandom in the 1970's, and especially in ManCon '76, that year's National SF Convention. He co-edited the fanzine *Hell* with Paul Skelton. His executors found a live hand grenade among his effects; it was taken away and exploded by the police.

DAW Books editor Peter Stampfel's father, Peter Joseph Stampfel II, 84, died after a long illness on April 20th in California.

Author and scholar Harry Wedekel, 102, who works included *A Treasury of Witchcraft*, *Triumph of Satan*, *A Dictionary of Aphrodisiacs* and *Dictionary of Astrology*, died recently in New York City. —Andrew I. Porter

Actor and TV host Ernie Anderson, 73, who created the popular Cleveland horror movie host Ghoulardi in the early 1960's, died of cancer at his LA home on February 6th. Wearing a fright wig and beard, he introduced Cleveland television audiences to classic horror films throughout the

Continued on page 46



# BUYERS' GUIDE: FEBRUARY-MAY 1997

## Science Fiction, Fantasy & Horror

**Abbreviations:** A, multi-author anthology; C, single author collection; F, fantasy; G, game based work; H, horror; M, film or TV-based work; N, novel; O, original; R, reprint; reissue; SF, science fiction; T, nonfiction; YA, young adult; J, juvenile; H/C, hardcovers; P/B, paperbacks

**Booksellers:** Use ordering information, where available, at end of listings. Consumers: Order through your local bookseller; only if unable to we recommend direct ordering. Postage, shipping, taxes are usually not stated. Note: Last year Pocket Books stopped sending us advance title information; Pocket information is incomplete or missing entirely.

### — FEBRUARY RELEASES —

**ACE:** H/C: *Promised Land* by Connie Willis and Cynthia Felice, \$21.95 SFON. P/Bs: *The Outcast of Redwall* by Brian Jacques, \$5.99 FRNYA; *Fishings* by David Drake, \$5.99 FRN; *Eligant: The Quest Begins* by Wendy and Richard Pini, \$5.99 FRN; *A Legend Reborn* by Steven Frankos, \$5.99 FRN; *In the Drift* by Michael Swanwick, \$5.50 SFON.

**AVON:** H/Cs: *The Martian Chronicles* by Ray Bradbury, \$15.95 SFRC; *Fabulous Harbors* by Michael Moorcock, \$24 FOF; *Dry Water* by Eric S. Nyland, \$23hc, \$12.50trpb FOF.

**AVONOVA:** *River of Dust* by Alexander Jablokov, \$5.99 SFON; *Rewind* by John England, \$5.99 SFON.

**BAEN:** H/C: *The Ship Avenged* by S.M. Stirling, \$21 SFON. P/Bs: *Paths to Otherwhere* by James P. Hogan, \$5.99 SFON; *Hunting the Corrigan's Blood* by Holly Lisle, \$5.99 SFON; *Changelings* by Danna Dargin, \$5.99 FOF; *Fire in the Mist* by Holly Lisle, \$5.99 FRN; *Mind of the Magic* by Holly Lisle, \$5.99 FRN; *Mall, Mayhem & Magic* by Holly Lisle and Chris Guin, \$5.99 FRN; *The City Who Fought* by Anne McCaffrey and S.M. Stirling, \$5.99 SFON; *The Ship Who Searched* by Anne McCaffrey and Mercedes Lackey, \$5.99 SFON; *Time Storm* by Gordon R. Dickson, \$4.99 SFON; *The Watchmen* by Ben Bova, \$5.99 SFON.

**BALLANTINE:** *The Anne Rice Reader* edited by Katherine Ramsland, \$12trpb HRA; *Comet* (revised edition) by Carl Sagan and Ann Druyan, \$16trpb RT.

**BANTAM SPECTRA:** *Excession* by Iain Banks, \$12.95trpb SFON; *Star Wars: X-Wing #4: The Bacta War* by Michael Stackpole, \$5.99 SFON; *The Gap Into Rain: This Day All Gods Die* by Stephen R. Donaldson, \$6.99 SFON; *The Gates of Twilight* by Paula Volsky, \$6.50 FRN; *Final Impact* by Yvonne Navarro, \$5.99 SFON; *Deception Well* by Linda Nagata, \$5.99 SFON.

**BDD AUDIO:** *Star Wars: Tyrant's Test* by Michael Kube-McDowell, read by Anthony Heald, 2 cassettes, 3 hours, abr., \$16.99; *Star Wars: X-Wing #4: The Bacta War* by Michael Stackpole, read by Henry Thomas, 2 cassettes, 3 hours, abr., \$16.99.

**BERKLEY:** *Vampires, Wine and Roses* edited by John Richard Stephens, \$14trpb HRA; *The Key to Midnight* by Dean Koontz, \$6.99 FRN.

**BAUVAULT:** *Editor's Comp Vamp* by Elvira by John Paragon, \$4.99 HOMN; *Creature Features: The SF, Fantasy and Horror Movie Guide* by John Stanley, \$7.99 OMT.

**BRILLIANCE:** *Dragonseye* by Anne McCaffrey, read by Dick Hill, \$2 cassette, 3 hours, abr., \$16.95; 3 hours, unab., \$27.95.

**CHAOSM:** *The Xothic Legend Cycle: The Complete Mythos Fiction of Lin Carter* edited by Robert Price, \$10.95trpb FOC; *The Hastur Cycle: Tales of Hastur, the King in Yellow, and Carcosa*, 2 revised edition, edited by Robert M. Price, \$10.95trpb HRA. From Chaosm, 950 56th St., Oakland CA 94608, (800) 213-1489.

**COMIC IMAGES:** *Secret Desires* by Luis Royo, based on his recently published NBM book, *Secrets*, consists of 72 cards including several previously unpublished. Sold in 8-card sets at \$1.49 each, or in an uncot 6-card press sheet at \$19.95. Info from Comic Images, 280 Midland Ave., Saddle Brook NJ 07663.

**DARK REGIONS PRESS:** *The Book of Lost Places* by Jeff VanderMeer, a collection of short stories, has been published by this small press as a 116pp., 250-copy, numbered and signed trade paperback. Cover and interior artwork is by Rodger Gerberding. The book is available for \$8.95 plus \$1.24 p&h (\$3.24 outside the USA) from Dark Regions Press, Box 6301, Concord CA 95424.

**DAW:** H/C: *Crown of Stars #1: King's Dragon* by Kate Elliott, \$22.95 FRN; *Foreigner #3: Inheritor* by C.J. Cherryh, \$6.99 SFON; *Dance of the Rings #2: Ring of Intrigue* by Jane S. Fancher, \$6.99 FOF; *Tarot Fantastic* edited by Martin H. Greenberg and Lawrence Schimel, \$5.99 FOF; *Foreigner* by C.J. Cherryh, \$5.99 SFON; *Invader* by C.J. Cherryh, \$5.99 SFON; *Ring of Lightning* by Jane S. Fancher, \$5.99 FRN; *Jaran* by Kate Elliott, \$5.99 SFON; *An Earthly Crown* by Kate Elliott, \$5.99 SFON; *His Conquering Sword* by Kate Elliott, \$5.99 SFON; *The Law of Becoming* by Kate Elliott, \$5.99 SFON.

**DEL REY:** H/C: *Dragonseye* by Anne McCaffrey, \$24 SFON. P/Bs: *The Art of Star Wars: The Empire Strikes Back*, 2nd Edition, 18.95trpb RMT; *The Art of Star Wars: A New Hope*, 2nd Edition, \$18.95trpb RMT; *The Art of Star Wars: Return of the Jedi*, 2nd Edition, \$18.95trpb RMT; *The Wonderland Gambit #3: The Hot-Wired Dodo* by Jack L. Chalker, \$12trpb SFON; mass market books: no info.

**DELL/LAUREL-LEAF:** *Dragon's Bait* by Vivian VanDe Velde, \$3.99 FRNYA; *Both Sides of Time* by Caroline B. Cooney, \$4.99 FRNYA.

**DELLSKYLARK:** Starting this month is the *Star Wars: Galaxy of Fear* series for children, which combines kids' horror with settings in the Star Wars universe. The first two titles are: *SW:GoF #1: Eaten Alive* and *SW:GoF #2: City of the Dead*, both by John Whiteman, each \$4.99. We

won't report future titles.

**DOVER:** *The War Of The Worlds* by H.G. Wells, \$1trpb SFON (not a type: OS only).

**FANTASY ANNUAL:** The Spring issue of this large format trade paperback has a distinct 1950s British flavor, with original stories by E.C. Cobb, Sydney Bunn and David Somers plus a reprint by John Russel Fearn, and nonfiction by editors Philip Harbottle and Sean Wallace and others. B&W cover art on colored stock and interiors by Ron Turner. Available for £5 from Cosmos Literary Agency, 32 Tynedale Ave., Walsend, Tyne and Wear UK or \$8 from 415 Merriman Rd., Akron OH 44303.

**FAWCETT:** *The Blackstone Chronicles #2: Twist of Fate: The Luckiest* by John Saul, \$2.99 HON.

**FORGE:** *Millennium Quartet #1: Symphony* by Charles Grant, \$23.95 HON; *The Ruby Tear* by Rebecca Brack, \$21.95 HON.

**GREENWOOD:** Recent releases from this academic publisher include *The Use of Arthurian Legend in Hollywood Film: From Connecticut Yankees to Fisher King* by Rebecca A. Umland and Samuel J. Umland, \$5.50 OT; *Forbidden Adventures: The History of the American Comics Group* by Michael Vance, \$49.95 OMT; and *The Fantastic Sublime: Romanticism and Transcendence in 19th Century Children's Fantasy Literature* by David Sandner, \$49.95. To order, call (800) 225-5800.

**HARPERPRISM:** H/Cs: *Quest for Tomorrow: Delta Sector* by William Shatner, \$22 SFON; *Waking Beauty* by Paul Witcover, \$24 FOF. P/Bs: *The Bridge* by Iain Banks, \$10trpb SFON; *The Player of Games* by Iain Banks, \$10trpb SFON; *The X-Files: Ruins* by Kevin J. Anderson, \$5.99 SFON; *Rune Blade Trilogy #3: Broken Blade* by Ann Marsh, \$5.50 FOF; *The World of Darkness: Magic: Mr. Magic* by Edo Van Belkom, \$5.50 FOF.

**HOUSE OF COLLECTIBLES:** *HoC Price Guide to Star Wars Collectibles*, 4th Edition by Sue Cornell and Mike Kott, \$19.95trpb OMT.

**INDIANA UNIV. PRESS:** *The A-Z of Horror Films* by Howard Maxford, \$59.95hc, \$29.95trpb OMT. Order from (800) 842-6796.

**KENSINGTON:** *Rage of Spirits* by Noel Hynd, \$21.95 HON.

**KNOPF:** *Star Survivor* by Dean Koontz, \$24.95 HON.

**LISTENING LIBRARY:** *The Farthest-Away Mountain* by Lynne Reid Banks, read by Banks, 3 cassettes, \$23.98; *Eldor* by Alan Garner, read by Garand Green, 3 cassettes, unab., \$23.98.

**WHIMSEY:** *Danger Music: Ten Fables* by Stepan Chapman, is a 48pp chapbook from this very small press. \$4.25 (including p&h) from Ministry of Whimsy, Box 4248, Tallahassee FL 32315.

**NESEA PRESS:** Two new titles from this small press affiliated with the New England SF Assn: *His Share of Glory: The Complete Short Science Fiction of C.M. Kornbluth*, \$27 SFOC, is another addition to NESFA's complete collections of authors. The nearly 700pp hardcover, printed on acid-free paper, has a color dustjacket by Richard Powers. *Deamweaver's Dilemma* by Lois McMaster Bujold, edited by Suford Lewis, \$12trpb SFOC, is a collection of 6 stories, including two previously unpublished, the title story and "The Adventure of the Lady on the Embankment". Also includes 4 essays by Bujold, an interview, biography, bibliography, Vorkosigan timeline, genealogy, and color wraparound cover by Bob Eggleton. Add \$2 p&h for each book ordered, \$4 outside USA; order from NESFA Press, Box 809, Framingham MA 01701-0203.

**OVERLOOK:** *The Secret Book of Paradys #1: The Book of the Damned* by Tanith Lee, \$13.95trpb FRN; *The Secret Book of Paradys #2: The Book of the Beast* by Tanith Lee, \$13.95trpb FRN. Distrib. by Penguin USA.

**PIRATE WRITINGS PUBLISHING:** Two chapbooks from this small press: both are 48pp, each is \$4.95. *Destroy All Brains!* by Paul Di Filippo is a reprint collection of 5 stories; *Under the Lizard Trees* by Sue Storm reprints stories. From Pirate Writings Publishing, Box 329, Brightwaters NY 11718.

**PLAYBOY:** Fiction: "An Office Romance" by Terry Bisson.

**POCKET:** ST: *TNG: Kahless* by Michael Jan Friedman, \$5.99 SFON; *STV: Chrysalis*, \$5.99 SFON.

**POTNAM/PHILOMEL:** *Redwall: Pearls of Lutra* by Brian Jacques, \$19.95 FONYA.

**RANDOM HOUSE AUDIO:** *Sole Survivor* by Dean Koontz, read by David Birney, 8 cassettes, 12 hours, unab., \$39.95.

**ROK:** *A Dragon at World's End* by Christopher Rowley, \$6.99 FOF; *The Kronos Condition* by Emily Devontop, \$5.99 SFON; *Spires of Spirit* by Gael Baudino, \$5.99 FRN.

**ROMANCE ALIVE AUDIO:** *Alice Rice Live!*, a dialogue between Rice and her sister Alice Borchardt, 1 cassette, 1 hour, \$14.99; *Patrick Stewart: The Unauthorized Biography* by James Hatfield and George Burt, abr., 3 hours, \$16.99. A new imprint of DCC Audio Classics.

**ST. MARTIN'S:** *Dead Things* by Richard Calder, \$21.95 HON.

**SF BOOK CLUB:** *Children of the Mind* by Orson Scott Card, \$11.98; *Isaac Asimov's Utopia* by Roger MacBride Allen, \$8.98; *Almanac Under a Star* by Ender's Game, *Speaker for the Dead* by Orson Scott Card, \$14.98; *Xenocide* by Orson Scott Card, \$11.98; *Spider-Man: The Octopus*

**Agenda by Diane Duane, \$10.98; Epiphany of the Long Sun (Calde of the Long Sun, Exodus from the Long Sun) by Gene Wolfe, \$14.98; Beggar's Ride** by Nancy Kress, \$10.98; **Magic: The Gathering: Official Encyclopedia** edited by Kathryn Haynes, \$14.98; **Dragon Burning** by Craig Shaw Gardner, \$10.98; **Fair Peril** by Nancy Springer, \$10.98; **The Saturn Game** by Paul Anderson, \$7.98 (\$2.98 with any purchase).

**Feb/March: Modern Classics of Fantasy** edited by Gardner Dozois, \$14.98; **The Moon Is a Harsh Mistress** by Robert A. Heinlein, \$8.98; **Alternates: Tau Zero** by Paul Anderson, \$7.98; **The Terminal Experiment** by Robert J. Sawyer, \$8.98; **The Faces of Fantasy** by Patti Perret, \$19.98; **Jirel of Joiry** by C.L. Moore, \$8.98; **Pras Entei** by John Varley, \$7.98 (\$2.98 with any purchase); **The Discovery of Dragons** by Graeme Base, \$10.98; **Something in My Eye** by Michael Whelan, \$14.98; **A Dozen Black Roses** by Nancy Collins, \$10.98; **The City on the Edge of Forever** by Harlan Ellison, \$9.98.

**SEVERN HOUSE: The Civilization Game** by Clifford D. Simak, \$16.99 SFRC; **Dragonfly** by John Farris, \$17.99 HRN. Ordering info below.

**TIME WARNER AUDIO: Aftermath** by LeVar Burton, read by Burton, 2 cassettes, \$17.

**TOR: H/Cs: The Soprano Sorceress** by L.E. Modesitt Jr., \$25.95 FON; **Song of the Silence: The Tale of Lamen Kaeler** by Elizabeth Kerner, \$23.95 FON; **The Ring of Medea** Vol. 2 by Gordon R. Dickson, \$25.95 SFRC (trade pb from Orb, \$16.95); **Freedom and Necessity** by Steven Brust and Emma Bull, \$25.95 FON; **Solar Queen: Derelict for Trade** by Andre Norton, \$22.95 SFON; **The Black Sun** by Jack Williamson, \$23.95 SFON, P/Bs: **Finder** by Emma Bull, \$14.95trpb FRNYA; **Flowerdust** by Gwyneth Jones, \$14.95trpb SFRC; **The Dark Descent** edited by David Hartwell, \$27.95trpb FRNYA; **One for the Morning Glory** by John Barnes, \$5.99 FRN; **Passwatch** by Orson Scott Card, \$6.99 SFRC; **Point of Hope** by Melissa Scott and Lisa A. Barnett, \$6.99 FRN; **The Phoenix Guards** by Steven Brust, \$4.99 FRN; **The Parafirst War** by L.E. Modesitt Jr., \$6.99 SFRC; **Santiago** by Mike Resnick, \$6.99 SFRC; **Night Hunter** by Michael Bester, \$5.99 HRN; **Crusader #1: Hawk-Jack-O-Night** by Allen B. Ury, \$4.99 HOC/A.

**UNIV. OF SO. CAROLINA PRESS: Political Science Fiction** edited by Donald M. Hassler and Clyde Wilcox, \$34.95 OT, \$44 pkb, order from Univ. of So. Carolina Press, 205 Pickens St., Columbia SC 29208, (800) 768-2500.

**WARNER ASPECT: The Seer King** by Chris Bunch, \$13.99 FON; **The Dig** by Alan Dean Foster, \$6.50 SFRC; **The Inside** by Alan Dean Foster, \$5.99 SFRC.

**WHITE WOLF: Zed Wallop** by William Browning Segars, \$5.99 FRN; **White Wolf Redaction #1: The Year of the Winds**, \$5.99 FRN; **White Wolf Redaction #2: The Year of the Quiet Sun** by Wilson Tucker, *There Will Be Time* by Paul Anderson) edited by Jack Dann, Pamela Sargent, George Zebrowski, \$14.99trpb SFRC; **Silicon Karma** by Tom Easton, \$11.99trpb SFON.

**ZEBRA: Ghosts** by Noel Hynd, \$4.99 HRN; **A Room for the Dead** by Noel Hynd, \$5.99 HRN; **Cemetery of Angels** by Noel Hynd, \$5.99 HRN.

**ZIPLOW: Dr. Dimension** by John DeChancie and David Bischoff, dramatization, 4 cassettes, 6 hours, \$24.95. Distr. by Penton Overseas.

## — MARCH RELEASES —

**ACE: Elfquest: Captives of Blue Mountain** by Wendy and Richard Pini, \$12.9trpb FRN; **Fallout** by Kevin J. Anderson and Doug Beason, \$5.99 SFRC; **Cradle of Sendor** by Patricia Anthony, \$5.99 SFRC; **Firewalk** by Anne Logsdon, \$6.50 FON; **Timegames** edited by Jack Dann and Gardner Dozois, \$5.99 SFOA; **The Lucky 13th: Until Relieved** by Rick Shelley, \$5.50 SFRC.

**AVON: The White Abacus** by Damien Broderick, \$23hc, \$12.50trpb SFON; **The X-Files Lexicon** by N.E. Genge, \$12trpb OMT.

**AVON/CAMELOT: Mennys Under Siege** by Sylvia Waugh, \$4.50 FRNYA; **The Mennys** by Sylvia Waugh, \$4.50 FRNYA; **Mennys in the Wilderness** by Sylvia Waugh, \$4.50 FRNYA.

**AVONOVA: Pasquale's Angel** by Paul J. McAuley, \$5.99 SFRC; **The Blending #2: Competitions** by Sharon Genge, \$5.99 FRN; **None So Blind** by Joe Haldeman, \$5.99 SFRC; **The Blending #1: Convergence** by Sharon Genge, \$5.99 FRN.

**BAEN: H/C: Once a Hero** by Elizabeth Moon, \$21 SFON, P/Bs: **Remnant Population** by Elizabeth Moon, \$5.99 SFRC; **Keith Laumer's Bolos #84: Last Stand** by various, \$5.99 SFOA; **A Bard's Tale: Wrath of the Princes** by Holly Lisle and Aaron Allston, \$5.99 FON; **Card Master** by Clayton Emery, \$5.99 FOGN; **The Warrior's Apprentice** by Lois McMaster Bujold, \$5.99 SFRC; **Hunting Party** by Elizabeth Moon, \$5.99 SFRC; **Sporting Chance** by Elizabeth Moon, \$5.99 SFRC; **Winning Colors** by Elizabeth Moon, \$5.99 SFRC; **A Bard's Tale: Thunder of the Captains** by Holly Lisle and Aaron Allston, \$5.99 SFRC; **The Complete Bolos** by Keith Laumer, \$5.99 SFRC; **Bolos: Honor of the Regiment**, \$4.99 SFRA; **Bolos: The Unconquerable**, \$5.99 SFRA; **Bolos: The Triumphant** by David Weber and Linda Evans, \$5.99 SFRC.

**BALLANTINE: The Demon-Haunted World: Science as a Candle in the Dark** by Carl Sagan, \$14trpb RT; **Interview with the Vampire** by Anne Rice, \$14trpb HRN.

**BANTAM: Indiana Jones and the Hollow Earth** by Max McCoy, \$4.99 FON/A.

**BANTAM SPECTRA: The Farseer: Royal Assassin** by Robin Hobb, \$6.50 FRN; **Nightrunner #2: Stalking Darkness** by Lynn Flewelling, \$5.99 FON.

**BERKLEY: Twilight Eyes** by Dean Koontz, \$7.50 HRN.

**BOULEVARD: Quantum Leap: Obsessions** by Carol Davis, \$5.99 SFOMN.

**BROADWAY BOOKS: Dracula: The Connoisseur's Guide** by Leonard

Wolf, \$16.99 OT.

**DAW: H/C: Exiles #2: The Magaborn Traitor** by Melanie Rawn, \$23.95 FON, P/Bs: **The Mage Wars #3: The Silver Gryphon** by Mercedes Lackey and Larry Dixon, \$5.99 FRN; **Armor** by John Steakley, \$6.99 SFRC; **Sword and Sorcery XIV** edited by Marion Zimmer Bradley, \$5.99 FOA; **The Magic Gryphon** by Mercedes Lackey and Larry Dixon, \$5.99 FRN; **The Black Gryphon** by Mercedes Lackey and Larry Dixon, \$5.99 FRN; **The Ruins of Ambrai** by Melanie Rawn, \$6.99 FRN.

**DEL REY: H/C: 3001: The Final Odyssey** by Arthur C. Clarke, \$25 SFON, P/Bs: **2001: Odyssey Two** by Arthur C. Clarke, \$10trpb SFRC; **2001: Odyssey Three** by Arthur C. Clarke, \$10trpb SFRC; **The Dragonology Guide to Parn**, 2nd Edition by Jody Lynn Nye, \$15trpb RMT; mass market books: no info.

**DELL: The Brains of Rats** by Michael Blumlein, \$5.50 HRC; **The A-Z of Babylon 5** by David Bassom, \$6.99 RMT.

**DOVE AUDIO: Beyond Star Trek: Final Degradation** by Cathy Crimmons, read by Shadoe Stevens, 1 cassette, 1 hour, \$12.95.

**DUTTON: The Neverending Story** by Michael Ende, \$19.99 FRNYA.

**FAWCETT: The Blackstone Chronicles #3: Ashes to Ashes: The Dragon's Flame** by John Saul, \$2.99 HON.

**FORGE: Ignition** by Kevin J. Anderson & Doug Beason, \$23.95 SFON.

**HARCOURT BRACE: Young Merlin Trilogy #3: Merlin** by Jane Yolen, \$15 FONJ; **Curses, Inc., and Other Stories** by Vivian Vande Velde, \$16 FOCTA.

**HARCOURT/JANE YOLEN BOOKS: Curses, Inc., and Other Stories** by Vivian Vande Velde, \$16 FOCTA.

**HARCOURT/MAGIC CARPET: High Wizardry** by Diane Duane, \$6 FRNYA; **Knights' Wyrd** by Debra Doyle and James D. Macdonald, \$6 FRNYA.

**HARCOURT/VOYAGER: Dove Isabeau** by Jane Yolen, illus. by Dennis Nolan, \$6pb FRJ.

**HARPER AUDIO: The Science of Jurassic Park** by Rob de Salle and David Lindley, read by de Salle and Lindley, 3 hours, 2 cassettes, \$18.

**HARPERPRISM: H/Cs: Second Foundation Trilogy #1: Foundation's Fear** by Gregory Benford, \$23 SFON; **Glimmering** by Elizabeth Hand, \$21 SFON, P/Bs: **Anarchy Online: Net Crime** by Charles Platt, \$14trpb OT; **Stainless** to Todd Grimsom, \$5.99 HRN; **Living Read** by James C. Bassett, \$5.50 SFON; **Citadel of Shadows** by Mike Jefferies, \$5.99 FRN; **Space: Above & Beyond #2: Demolition Winter** by Peter Telep, \$5.50 SFOMN; **Sacrament** by Clive Barker, \$6.99 FRN; **The Thief of Alvelo** by Clive Barker, \$3.99 FRN.

**LENSINGTON: Irish Magic II** by Morgan Llewellyn, etc., \$22 FOA; **Black Night** by S.J. Strayhorn, \$5.50 HON.

**LEISURE: The Taking** by Donald Berman, \$4.99 HON.

**LISTENING LIBRARY: War of the Worlds: Invasion from Mars** by Howard Koch, dramatization, 1 cassette, 1 hour, \$12.95.

**ORB: Castleview** by Gene Wolfe, \$13.95trpb FRN.

**POCKET: Star Trek Phase II: Making of the Last Series** by Judith and Garfield Reeves-Stevens, \$16trpb OMT; mass-market books: no info.

**RANDOM HOUSE AUDIO: 3001: The Final Odyssey** by Arthur C. Clarke, read by John Glover, 4 cassettes, 4 hours, \$24.

**ROC: The Shadowing Trilogy #1: The Shadow** by Oliver Johnson, \$14.95trpb FON; **Five Worlds #2: Journey** by Al Sarantino, \$5.99 SFON; **Sci-Fi Private Eye** edited by Charles G. Waugh and Martin H. Greenberg, \$5.99 SFOA; **Shadowrun #24: Steel Rain** by Nyx Smit, \$5.99 FOGN.

**ST. MARTIN'S: The Bell Witch** by Brent Monahan, \$20.95 HON; **Beyond the Beyond** by Lee Goldberg, \$7 SFON; **Celestial Dogs** by J. S. Russell, \$22.95 HRN (supernatural mystery).

**SCHOLASTIC/POINT: The Wild Hunt** by Jane Yolen, \$3.99 FRNYA.

**SF BOOK CLUB: The Dragonseye** by Anne McCaffrey, \$12.98; **Firebird** by Mercedes Lackey, \$8.98; **Horde's Curse** by Ian McDowell, \$7.98; **Intermites: SW: The Black Flag Crisis** (Before the Storm, Shield of Lies, Tyrant's Text) by Michael P. Kube-McDowell, \$14.98; **The Wood Wife** by Terri Windling, \$10.98; **Lord of the Vampires** by Jeanne Kalogridis, \$10.98; **Sandman: The Wake** by Neil Gaiman, \$17.98.

**SEVERN HOUSE: Haunted Landscapes** by Nicola Thorne, \$16.99 HRN; **Tooth and Claw** by Graham Masterton, \$17.99 HRN. Ordering info below.

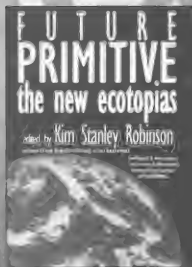
**SPEC-LIT: The first issue of Spec-Lit Speculative Fiction**, edited by Phyllis Eisenstein, \$6.95 SFOA, is an original anthology of works mostly by Eisenstein's students in her writing class at Chicago's Columbia College. The large format trade paperback, with full color cover by Ed Emsh, also contains original stories by Chicago-area writers Algis Budrys and Gene Wolfe. Available for \$6.95 postpaid (and checks payable to) Columbia College Chicago, Fiction Writing Dept., Attn: Spec-Lit Fulfillment, 600 So. Michigan Ave., Chicago IL 60605.

**SPRINGER-VERLAG/COPERNICUS: Fantasia Mathematica** by Clifton Fadiman, \$19trpb RA (includes material by Heinlein, Clarke and others).

**SYBEX: The Official Magic: The Gathering Strategies & Secrets** by Beth Meacham, \$9.95trpb OMT.

**TOR: H/Cs: Interface Masque** by Shariann Lewitt, \$23.95 SFON; **Saurin Rukh** by Robert L. Forward, \$22.95 SFON; **Domination's Reach** by Diann Thornley, \$22.95 SFON; **Fleet of Stars** by Paul Anderson, \$24.95 SFON; **How Like a God** by Brenda Clough, \$22.95 SFON; **The Dealings of Daniel Kesserich** by Fritz Leiber, \$18.95 SFON; **The Inheritor** by Marion Zimmer Bradley, \$25.95trpb, \$14.95trpb FRN, P/Bs: **Travelers in Magic** by Lisa Goldstein, \$14.95trpb FRN; **Memento Mori** by Shariann Lewitt, \$14.95 SFRC; **Pirates of the Universe** by Terry Bisson, \$12.95trpb SFON; **Firestart** by Michael F. Flynn, \$6.99 SFRC; **The Bones of Time** by Kathleen Ann Goonan, \$6.99 SFRC; **Dancing Bears** by Fred Saberhagen, \$6.99 FRN;

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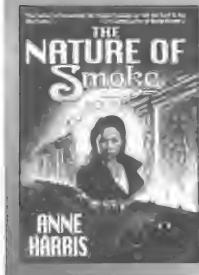
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Walking the Labyrinth by Lisa Goldstein, \$5.99 FRN; *The 4th Book of Lost Swords: Farslayer's Story* by Fred Saberhagen, \$4.50 FRN; *Conan the Hero* by Leonard Carpenter, \$5.99 FRN.

**VISIBLE INK: Video/Hound's Vampires** on Video edited by J. Gordon Melton, \$17.95trpb OMT. Order from (800) 776-6265.

**WARNER ASPECT: Dreamfall** by Joan D. Vinge, \$6.50 SFNR; *The Hare King* by Richard Knaak, \$5.99 FON.

**WHITE WOLF: H/C: Bending the Landscape: Fantasy edited by Nicola Griffith and Stephen Pagel, \$19.99 FOA, P/B: *Enigma Mine: The Enemy Papers* by Barry Longyear, \$4.99 SFNR (revised edition).**

**WYRMHOLE PUBLISHING: Even the Queen and Other Stories by Connie Willis, read by Willis, 2 cassettes, 3 hours, \$17.95. Order from Wyrmhole Publishing, 6877 Marshall Dr., Boulder CO 80303-9513.**

**ZEBRA: Witchcraft** by Bill Michaels, \$4.99 HON.

**ZERO-G: Matthews Chronicles #4: In The Shadow Of Omen** by Steven Bargar, \$14.95trpb SFON. Zero-G Press, 6605 N. Rustic Oak Ct., Peoria IL 61614, (800) 643-1327.

## — APRIL RELEASES —

**ABBEVILLE: Holy Terrors: Gargoyles on Medieval Buildings**, text by Janetta Rebold Benton, \$29.95 OT (includes 104 color photos).

**ACE: H/C: God's Fires** by Patricia Anthony, \$22.95 SFON, P/Bs: *Archangel* by Sharon Shinn, \$6.50 SFNR; *Starship Troopers* by Robert A. Heinlein, \$5.99 SFNR; *The Tranquillity Alternative* by Allen Steele, \$5.99 SFNR; *Beggar's Banquet* by Daniel Hood, \$5.50 SFON; *Magelord: The Awakening* by Thomas K. Martin, \$5.50 SFON; *Off Limits: Tales of Alien Sex* edited by Ellen Datlow, \$5.99 SFRA; *The Lucky 13th: Jump Bay* by Rick Shelley, \$5.99 SFNR.

**AUDIO LITERATURE: Otherland** by Tad Williams, 4 cassettes, 6 hours, abr., \$29.95. This has been postponed indefinitely. Inquiries to (800) 383-0111.

**AUDIOTEXT: Rammer** by Larry Niven, read by Pat Bottino, 1 cassette, 75 mins., \$10.99; *Kirinyaga* by Mike Resnick, read by Pat Bottino, 1 cassette, 80 mins., \$10.99; *Audiotext*, Box 690791, Houston TX 77269, (800) 860-3910.

**AVON: Serpentine Saga #3: Rage of a Demon King** by Raymond E. Feist, \$24 FON; *The Lathe of Heaven* by Ursula K. Le Guin, \$12trpb SFNR; *The Dominions of Ith #1: The Dark Shore* by Adam Lee, \$24hc, \$13trpb FON.

**AVONOVA: An Exchange of Hostages** by Susan R. Matthews, \$5.99 SFON; *The Eleven Ways #2: Ancient Games* by Scott Ciencin, \$5.99 FON; *Atlantis Found* by R. Garcia y Robertson, \$5.99 SFON.

**BARN: H/C: Dark by John P. Hogan, \$22.50 SFON, P/Bs: *Convergence* by Charles Sheffield, \$5.99 SFNR; *Lifeline* by Spider Robinson, \$5.99 SFON; *Spiritride* by Mark Shepherd, \$5.99 SFON; *Proteus in the Underworld* by Charles Sheffield, \$5.99 SFNR; *Mind Pool* by Charles Sheffield, \$5.99 SFNR; *Between the Strokes of Night* by Charles Sheffield, \$5.99 SFNR; *Glory Road* by Robert A. Heinlein, \$5.99 SFNR; *Farnham's Freedom* by Robert A. Heinlein, \$5.99 SFNR; *Pokdayne of Mars* by Robert A. Heinlein, \$5.99 SFNR.**

**BANTAM SPECTRA: H/C: The Farseer: Assassin's Quest** by Robin Hobb, \$22.95 FON, P/Bs: *Star Wars: Shadows of the Empire* by Steve Hight, \$5.99 SFNR; *Shift* by George Yoo, \$5.99 SFNR; *The Fey #3: The Rival* by Kristine Kathryn Ruch, \$5.99 FRN.

**BDD AUDIO: Narnia: The Magician's Nephew** by C.S. Lewis, BBC dramatization, 2 cassettes, abr., \$16.99.

**BERKLEY: Phantoms** by Dean Koonitz, \$7.50 HRN.

**BOULEVARD: H/C: Star Wars: Dark Forces** by William C. Dietz, \$24.95 SFON, P/Bs: *Star Wars: Young Jedi Knights: Diversity Alliance* by Kevin J. Anderson & Rebecca Moesta, \$5.99 SFOMNYA; *Star Wars: Junior Jedi Knights: Anakin's Quest* by Rebecca Moesta, \$4.50 SFOMNYA; *Forever Knight: A Stirring of Dust* by Susan Sizemore, \$5.99 HONM.

**BOWLING GREEN POPULAR PRESS: In the Zone: The Twilight World of Rod Sterling** by Peter Wolf, \$19.95trpb, \$39.95hc OT, Distr. by Ingram; individuals add \$2 p&h, order from (800) 511-8118 or Popular Press, Bowling Green State Univ., Bowling Green OH 43403.

**BRILLIANCE AUDIO: Reliquary** by Douglas Preston and Lincoln Child, unabridged, 10 hours, 4 cassettes, \$23.95; also available as abridged Nova Audio version, 3 hours, 2 cassettes, \$16.95, and unabridged library audio, 10 hours, 8 cassettes, \$73.25.

**CARROLL & GRAF: The Dark Side: Tales of Terror and the Supernatural** by Guy De Maupassant, \$10.95trpb HRC.

**CASSELL: The British Film Institute Companion to Horror**, \$24.95 OMT, Distr. by InBook, (800) 626-4330.

**CHAOSMUN: The Arthurian Companion: The Legendary World of Camelot and the Round Table** by Phyllis Ann Karr, \$14.95trpb (second edition; a shorter version appeared in 1983 as *The King Arthur Companion*). The 576pp compendium includes a full color cover by Ed Org. From Chaosmum, 950 56th St., Oakland CA 94608, (800) 213-1489.

**DAW: Exile's Song** by Marion Zimmer Bradley, \$6.79 SFNR; *The Stone Prince* by Fiona Patton, \$6.99 SFON; *Elf Fantastic* edited by Martin H. Greenberg, \$5.99 FOA; *The Shattered Chain* by Marion Zimmer Bradley, \$5.99 FRN; *City of Sorcery* by Marion Zimmer Bradley, \$5.99 FRN; *Tenderdawn* by Marion Zimmer Bradley, \$5.99 FRN.

**DEL REY: H/C: The Blackdog** by J. Gregory Keyes, \$24 FON, P/Bs: no info.

**DELL: Chung Kuo #6: White Moon, Red Dragon** by David Wingrove, \$6.50 SFNR; *Babylon 5 #7: The Shadow Within* by Jeanne Cavels, \$5.50 SFOM.

**DOVER: Tarzan of the Apes** by Edgar Rice Burroughs, \$1trpb SFON (US only).

**FAWCETT: The Blackstone Chronicles #4: In the Shadow of Evil: The**

**Handkerchief** by John Sanl, \$9.99 FRN.

**GENERAL PUBLISHING: Ackermannanthology: 50 Little-Known Sci-Fi Shorts** edited by Forrest J. Ackerman, \$12.95trpb SFRA.

**HARCOURT BRACE: Nebula Awards 31** edited by Pamela Sargent, \$26hc, \$13trpb SFOA.

**HARCOURT/JANE YOLEN: Crown and Court Duel #1: Crown Duel** by Sherwood Smith, \$16.95 POYA.

**HARCOURT/MAGIC CARPET: Are All the Giants Dead?** by Mary Norton, \$7 FRN; *Prat Dragon Trilogy #3: A Sending of Dragons* by Jane Yolen, \$6 FRN.

**HARPERPUB: Music From the Dead** by Bebe Paus Rice, \$3.99 HONYA; *Horror H/C: Hard Rock* by Nicholas Adams, \$3.99 HONYA.

**HARPERPRISM: H/Cs: Discworld: Interesting Times** by Terry Pratchett, \$22 FON; *Clive Barker's A-Z of Horror* compiled by Stephen Jones, \$29.95 HRT; *The X-Files Book of the Unexplained #2* by Jane Goldman, \$29.95 OMT; *The A-Z of the X-Files* by Jane Killick, \$12trpb RMT; *The X-Files #5* by tb, \$22 SFOMN; P/Bs: *The Sandman: Book of Dreams* edited by Neil Gaiman and Edward E. Kramer, \$12trpb FRA; *The Final Fantasy Collection: Magic* by Isaac Asimov, \$5.99 FRN; *Discworld: Men at Arms* by Terry Pratchett, \$5.99 FRN; *Aelwyn #3: Wizard of Bones* by John M. Garrett, \$5.50 FON.

**HIGHBRIDGE AUDIO: Star Wars: Dark Forces: Soldier for the Empire** by William C. Dietz, dramatization, 3 hours, 2 cassettes, abridged, \$16.95.

**LEISURE: Carnivore** by Leigh Clark, \$4.99 HON.

**LITTLE, BROWN: The Dark Side of Nowhere** by Neal Schusterman, \$15.95 SFONYA; *Star Wars: The Death Star* by John Whittman, illus. by Barbara Gibson, \$15.95 (pop-up book).

**MORROW JUNIOR/BOOKS OF WONDER: The Scarecrow of Oz** by L. Frank Baum, illus. by John R. Nolen, \$22 FRN.

**OMNI ON-LINE: Fiction** "Open" edited by Simon Ings.

**ORB: The Books of Great Alia (Sister Light, Sister Dark and White Jenna)** by Jane Yolen, \$16.95 FRN.

**PLAYBOY: Fiction** "In the Black Mill" by Michael Chabon (Lovecraftian horror).

**POCKET: No info available.**

**RANDOM HOUSE AUDIO: Ticktock** by Dean Koonitz, read by B.D. Wong, abr., 4 cassettes, 6 hours, abr., \$25.95; *Interview with Anne Rice* by Michael Riley, 90 min., 1 cassette, \$15.

**THE READER'S CHAIR: Barrary** by Lois McMaster Bujold, read by Carol Bowman and Michael Hanson, 9 cassettes, unabridged, \$54. Order from (800) 616-1350.

**ROC: The Immortals** by Tracy Hickman, \$6.99 SFNR; *Arctady* by Michael Williams, \$6.50 FRN; *Cinderblock* by Janine Ellen Young, \$5.99 SFON; *Battlechitch #1: Double-Blind* by Loren Coleman, \$5.99 SFOGN.

**ST. MARTIN'S: The Best of Interzone** edited by David Pringle, \$25.95 SFRA; *Creating Short Fiction* by Damon Knight, \$19.95trpb RT.

**SF BOOK CLUB: King's Dragon** by Kate Elliott, \$10.98; *3001: The Final Odyssey* by Arthur C. Clarke, \$9.98. Alternates: *Tomorrow And Tomorrow* by Charles Sheffield, \$9.98; *Mathematics* by Margaret Ball, \$8.98; *Witchlight* by Marion Zimmer Bradley, \$11.98; *Robot Blues* by Margaret Ball & Tracy Hickman, \$8.98.

**SEVERN HOUSE: Centaur Isle** by Piers Anthony, \$16.99 FRN; *Survivors* by Anne McCaffrey, \$16.99 SFNR. Order from (800) 830-3044.

**S&S AUDIO: Alien Voices Presents H.G. Wells' The Time Machine**, dramatization, 2 hours, 2 cassettes, \$18, 2 hours, 2 CD's, \$20.

**S&S/MELDERY: The Boggart and the Monster** by Susan Cooper, \$15 PONYA.

**TOR: H/Cs: The Stars Dispose** by Michaela Roessner, \$23.95 FON; *Jupiter #2: The Billion Dollar Boy* by Charles Sheffield, \$22.95 SFON; *Reckoning Infinity* by John Smith, \$23.95 SFON; *Home* by Kimberly Fuller, \$18.95 HONYA; *The Forest of Time and Other Stories* by Michael Filsell, \$23.95 SFOC; *Blood of the Goddess #2: Bijapur* by Kara Dalkey, \$22.95 FON; *The Broken Sword* by Molly Cochran and Warren Murphy, \$24.95 SFON. P/Bs: *Celestis* by Paul Park, \$13.95trpb SFNR; *Whiteout* by Sage Walker, \$13.95trpb SFNR; *Alternate Tyrants* edited by Mike Resnick, \$11.99trpb SFOA; *Higher Education* by Charles Sheffield and Jerry Pournelle, \$5.99 SFNR; *Echoes of Issel* by Diann Thornley, \$5.99 SFNR; *Wind from a Foreign Sky* by Katya Reimann, \$6.99 FRN; *Conan the Warrior* by Leonard Carpenter, \$5.99 FRN.

**WARNER ASPECT: Fool's War** by Sarah Zettel, \$5.99 SFON; *Xenogenesis #1: Dawn* by Octavia E. Butler, \$5.99 SFNR; *Xenogenesis #2: Adulthood Rites* by Octavia E. Butler, \$5.99 SFNR; *Xenogenesis #3: Imago* by Octavia E. Butler, \$5.99 SFNR.

**WEIRDBOOK/WHISPERS: Small press publishers W. Paul Ganley (Weirdbook) and Stuart Schiff (Whispers) plan a joint issue, with the two magazines bound upside down back to back like the old Ace Doubles. The Whispers section will include original fiction by Avram Davidson, Joseph Payne Brennan, Hugh B. Cave, David Drake, Chet Williamson and Ken Wismene. The price is \$6, with a limited edition signed by Schiff and Ganley at \$30. Add \$3.50 p&h per copy, order from either W. Paul Ganley Publisher, Box 149, Buffalo NY 14226-0149, phone (716) 839-2415, or Whispers Press, 70 Highland Ave., Binghamton NY 13905, phone (607) 729-6920. There is also an order for available at "www.horrornet.com/whispers".**

**WHITE WOLF: H/C: Return to Lankhmar: The Saga of Fafhrd and the Grey Mouser (The Sword of Lankhmar, Swords and Ice Magic)** by Fritz Leiber, \$21.99 FRN (includes new intro's by Neil Gaiman, Raymond E. Feist). P/Bs: *The Eternal Champion #4: A Nomad of the Time Streams (The Warrior of the Ice, The Land Leviathan, The Steel Tsar)* by Michael Moorcock, \$14.99trpb FRN; *Tales in Time: The Man Who Walked Home*

## — MAY RELEASES —

**ACE:** *Jovah's Angel* by Sharon Shinn, \$13.95trb SFON; *Winter Rose* by Patricia A. McKillip, \$5.99 FRN; *The Digital Effect* by Steve Perry, \$5.99 SFON; *King's Man and Thief* by Christine Golden, \$5.99 FOG; *Time Station: Paris* by David Evans, \$5.99 SFON; *Vacuum Flowers* by Michael Swanwick, \$5.99 SFON.

**ANALOG SF:** Fiction: *Loose Ends* by Paul Levinson; "Fire and Ice" by Grey Rollins; "Primrose Rescue" by Bud Sparhawk; "On the Application of Quantum Probability Tunneling to Improve Manufacturability of Printed Circuit Board Designs: A Case Study" by Rick Cook and Peter Manly; "Cargat" by Steve Johnson; "The Artificial" by Sherry Briggs. Nonfiction: "Deus Ex Machina" by Charles Sheffield; *The Editor's Page*; "The Alternate View" by John G. Cramer; "The Reference Library" by Tom Easton; *Brass Tacks*; "Upcoming Events" by Anthony Lewis.

**ASTIMOVS'S SF:** Fiction: "In the Furnace of the Night" by James Sarafin; "We Will Drink a Fish Together" by Bill Johnson; "Prey" by Esther M. Friesner; "Soliton Star" by Stephen Baxter; "The Enigma of the Three Moons" by Brian W. Aldiss; "On the Last Day of School" by Cynthia Ward; "Fortune and Misfortune" by Lisa Goldberg. Nonfiction: "Reflections: The Handprints on the Wall" by Robert Silverberg; *SF Conventional Calendar* by Elin Strauss.

**AUDIO RENAISSANCE:** *The Winter King* by Bernard Cornwell, read by Tim Piggett-Smith, 4 cassettes, 6 hours, \$24.95.

**AVON:** *The Family Tree* by Sheri S. Tepper, \$23 SFON; *Freevare* by Rudy Rucker, \$23hc, \$13trb SFON; *The Overstreet Comic Book Price Guide*, 27th Edition by Robert M. Overstreet, \$18trb OT.

**AVONOVA:** *Mage Heart* by Jane Routley, \$5.99 FRN; *The Shunlar Chronicles #1: The Gates of Vensnor* by Carol Heller, \$5.99 FOG; *Wenware* by Rudy Rucker, \$5.99 SFON; *Software* by Rudy Rucker, \$5.99 SFON.

**BAEN:** *The Free Bards (The Lark and the Wren, The Robin and the Eagle, and the Nightingales)* by Mercedes Lackey, \$15trb FRN; *Hell on High* by Holly Black, \$5.99 FOG; *Bolo Brigade* created by Keith Laumer, written by William H. Keith, Jr., \$5.99 SFON; *Sword of the Prophets* by Mark A. Garland, \$5.99 FOG; *In Death Ground* by David Weber and Steve White, \$5.99 SFON; *Crusade* by David Weber and Steve White, \$5.99 SFON; *The Armageddon Inheritance* by David Weber, \$5.99 SFON; *Earthblood* by Keith Laumer and Rosel George Brown, \$4.50 SFON; *Through the Ice* by Piers Anthony and Robert Kornwice, \$5.99 FRN.

**BANTAM SPECTRA:** H/C: *Star Wars: Planet of Twilight* by Barbara Hambly, \$22.95 SFON, PBs: *Contraband* by George Fox, \$12.95trb SFON; *Richer* by Arthur C. Clarke and Mike McQuay, \$5.99 FRN; *Shackled* by Ray Garton, \$5.99 FOG; *Predator: Cold War* by Nathan Archer, \$4.99 SFON; *Talion: Revenant* by Michael A. Stackpole, \$5.99 FOG.

**BDD AUDIO:** *Star Wars: Planet of Twilight* by Barbara Hambly, 2 cassettes, 3 hours, abr., \$16.99.

**BERKLEY:** *Whispers* by Dean Koontz, \$7.50 FRN.

**BOULEVARD:** *The Anderson Files: The Unauthorized Biography of Gillian Anderson* by Marc Shapiro, \$5.99 OMT; *Elvira: The Boy Who Cried Werewolf* by Elvira with John Paragon, \$4.99 HON.

**BRILLIANCE:** *Freedom's Choice* by Anne McCaffrey, reader thb, 2 cassettes, 3 hours, abr., \$16.95, 10 hours, unab., \$35.95.

**COMMONWEALTH PUBLICATIONS:** *The Phoenix Seduction* by Cap Patlier, \$4.99 SFON; *Realm of the Wolf* by David L. Falconer, \$4.99 HON. First titles from a Canadian paperback publisher; dist. by Partners Book Distribution, (800) 336-3137. More info from Commonwealth Publications, 9764-45th Ave., Edmonton AB T6E 5C5, Canada, (800) 491-7737.

**DAW:** *Bright Shadow* by Elizabeth Forrest, \$6.99 HON; *Blood Debt* by Tanya Huff, \$5.99 FOG; *Return of the Dinosaurs* edited by Mike Resnick and Martin H. Greenberg, \$5.99 SFOA; *Killjoy* by Elizabeth Forrest, \$5.99 HON; *Death Watch* by Elizabeth Forrest, \$5.99 HON; *Dark Tide* by Elizabeth Forrest, \$5.99 HON; *Price* by Tanya Huff, \$5.99 FRN; *Blood Trail* by Tanya Huff, \$4.99 FRN; *Blood Pact* by Tanya Huff, \$4.99 FRN; *Blood Lines* by Tanya Huff, \$4.99 FRN.

**DEL REY:** H/C: *The Demon Awakens* by R.A. Salvatore, \$24 FOG, PBs: *Creating Babylon 5* by David Bassom, \$15trb OMT; *The Guns of the South* by Harry Turtledove, \$12trb SFON; *The Ringworld Throne* by Larry Niven, \$6.99 FRN; *The Warrior Returns* by Allan Cole, \$6.99 FRN; *His Dark Materials #1: The Golden Compass* by Philip Pullman, \$5.99 FRN.

**DEL REY:** *Babylon 5 #8: Personal Agendas* by Al Sarrantonio, \$5.50 SFON; *Jumpers* by R. Patrick Gates, \$5.99 HON.

**DOVER:** *Listen and Read: The Monkey's Paw* and *Other Great Ghost Stories*, edited by John Grafton, \$6.95trb and cassette. Order from (800) 223-3130.

**DURKIN HAYES:** *Hear the Horror* edited by Robert Randisi, readers thb, 4 cassettes, 6 hours, \$24.99.

**MAG. OF FANTASY & SF:** Fiction: "A Recent Vintage" by Susan Wade; "Miss Thing" by Esther M. Friesner; "Tally" by Deborah Coates; "Echoes" by Alan Brennert; "Sins of the Mothers" by S.N. Dyer; "Jinx" by Lee Golden; "The Last East Out of the Box" by Ian Watson. Nonfiction: "Books to Look For" by Charles de Lint; *Brief Reviews*; "Guilty Pleasures" by Michelle West. Cover artwork by Gary A. Lippincott.

**FAWCETT:** *The Blackstone Chronicles #5: Day of Reckoning: The Stereoscope* by John Saul, \$2.99 HON.

**FORGE:** *Reliquary* by Douglas Preston and Lincoln Child, \$24.95 HON.

**HARPERPRISM:** H/Cs: *Millennium* edited by Douglas E. Winter, \$24 HOA; *Eternity Road* by Jack McDevitt, \$22 SFON, PBs: *Magazine Beach*

by Lewis Gannett, \$12trb ON; *Timeline Wars #2: Washington's Dirigible* by John Bannett, \$5.99 SFON; *The First Book of Chaos: A Hero Reborn* by Michael A. Stackpole, \$5.99 FOG; *Fantasia Masters of Horror* edited by David Timpane, \$5.99 HRT; *The X-Files Postcard Book: Monsters and Mutants*, \$8.99.

**HARPER TROPHY:** Beginning this month, Harper will publish a series of X-Files books for the YA market, starting with X-Files #1: *The Calusari* by Garth Nix, \$4.50 SFOMNYA and X-Files #2: *Eve* by Ellen Steiber, \$4.50 SFOMNYA.

**KENSINGTON:** *The Ultimate Unauthorized Star Wars Trilogy Trivia Challenge* by James Haffield and George "Doc" Burt, \$14trb OMT.

**LISTENING LIBRARY:** *Elquest: Journey to Sorrow's End, Vol. 5*, Vol. 6 by Wendy and Richard Pine, 2 cassettes, abr., \$15.95.

**NLC PUBLISHING:** *Decades of Science Fiction*, no editor listed, \$26.95 SFOA. To order, call (800) 323-4900.

**OLD EARTH/FIRST BOOKS:** *Eating Memories: The Complete Short Fiction of Patricia Anthony*, with cover artwork by Lisanne Lake, is being co-published by these two small presses to coincide with the pair's stint as Guests of Honor at Disclave. The 350+ page book includes 3 previously unpublished stories. Available as a 100 copy numbered, slipcased hardcover, signed by both, for \$85 (includes a free copy of the trade paperback); a limited edition hardcover at \$25, and a trade paperback at \$15. Add \$5 for the first, \$1 each addl. for p/bk. Orders to either First Books, Box 2044, Woburn MA 01888-0048 (MC/VISA payable to this address only), or Old Earth Books, Box 19951, Baltimore MD 21211-0951.

**ORB:** *China Mountain Zhang* by Maureen F. McHugh, \$13.95trb SFON.

**POCKET:** H/C: *Star Trek Avenger* by William Shatner, \$23 SFON. PBs: *Star Trek Sketchbook* by Herbert F. Solow and Yvonne F. Fern, \$16trb OMT; mass market titles: no info.

**OVERLOOK:** *Hex Files: The GOTH Bible* by Mick Mercer, \$23.95trb OT (lots of horror references); *Countdown to Millennium* by Rodney Matthews, \$22.95trb RT (US edition of a UK Paper Tiger book). Distr. by Paper Tiger Press.

**FUTNAM/PHILOMEL:** *Secret Star* by Nancy Springer, \$15.95 SFONYA.

**RANDOM HOUSE AUDIO:** *The Last World* by Michael Crichton, read by Anthony Heald, 4 cassettes, abr., 4 hours, \$24; 4 CD-s, \$27.50.

**ROC:** *Iron Dawn* by Mathew Woodring Stover, \$12.95trb FOG; *Ancient Echoes* by Robert Holdstock, \$6.99 FRN; *The Horns of Effland* edited by Ellen Kushner, Delia Sherman and Donald G. Keller, \$5.99 FOG; *Shadowrun #25: Shadowwork* by Nicholas Pollotta, \$5.99 FOG; *Unknown Regions* by Robert Holdstock, \$5.99 FRN; *The Hollowing* by Robert Holdstock, \$4.99 FRN.

**SCHOLASTIC:** *The Orphan of Ellis Island* by Elvira Woodruff, \$14.95 FONYA.

**SF BOOK CLUB:** *Blood of the Fold* by Terry Goodkind, \$12.98; *Foundation's Fear* by Gregory Benford, \$9.98. Alternates: *Fox's War* by John Zettel, \$9.98; *Promised Land* by Connie Willis & Cynthia Felice, \$10.98; *The Howling Stones* by Alan Dean Foster, \$10.98; *The Mageborn* by Melanie Rawn, \$11.98; *City on Fire* by Walter Jon Williams, \$10.98; *Tick Tock* by Dean Koontz, \$8.98.

**ST. MARTIN'S:** *The Encyclopedia of Fantasy* edited by John Clute and John Grant, \$75 RT; *The Winter King* by Bernard Cornwell, \$14.95trb FRN; *Paragon* edited by Robin Wilson, \$14.95trb SFRA; *The Dechronization of S.M. Magruder* by George Gaylord Simpson, \$9.95trb SFON.

**ST. MARTIN'S/PICADOR:** *A User's Guide to the Millennium: Essays and Reviews* by J.G. Ballard, \$14trb RC.

**SYRACUSE UNIV. PRESS:** *An Old Stapledon Reader* edited by Robert Crossley, \$45hc, \$17.95trb SFON, 336pp., is a collection of Stapledon's writings, including excerpts from novels and also previous unpublished essays, memoirs and letters; *Frankenstein's Daughters: Women Writing Science Fiction* by Jane Donathier, \$39.95hc, \$16.95trb OT, explores the SF of Mary Shelley, Le Guin, McCaffrey and others. Orders to Syracuse Univ. Press, 1600 S. Washington Ave., Syracuse NY 13244-5160.

**TERMINAL FRIGHT PUBLICATIONS:** *The Orphan of Bones and Other Tales* by Brian McNaughton, \$35 FOC, is the original hardcover dark fantasy collection. With an introduction by Alan Rodgers and critical essay by S.T. Joshi, the book has dustjacket and interior art by Jamie Oberschlake. Add \$3.50 p/bk; from Terminal Fright, Box 100, Black River NY 13612, "kenabner@gisco.net".

**TIGER EYES PRESS:** This small press has published *A Geography of Unknown Lands* by Michael Swanwick, a collection of six short stories, including three previously unpublished "Mother Grasshopper". With a full color cover and 100 pages, the book is available as a \$25 hardcover or a \$12 trade paperback. Add \$2 for shipping; order from Tiger Eyes Press, Box 172, Lemoyne PA 17043.

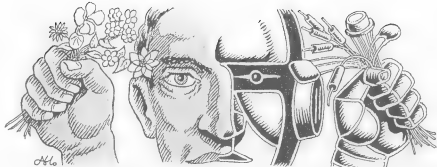
**TOR:** H/Cs: *The Lord of the Rings* #1: *The Children of Amador* by David B. Coe, \$25.95 FOG; *Sector General: Final Diagnosis* by James White, \$22.95 SFON; *Frameshift* by Robert J. Sawyer, \$23.95 SFON; *Absolute Magnitude* edited by Warren Lapine and Stephen Page, \$23.95 SFOA; *Hope of Earth* by Piers Anthony, \$24.95 FOG. PBs: *All One Universe* by Paul Anderson, \$9.99trb SFRC; *Gaia's Toys* by Rebecca Ore, \$9.99trb SFON; *The Fortunate Fall* by Raphael Carter, \$13.95trb SFON; *Mindstar Rising* by Peter F. Hamilton, \$6.99 SFON; *A Wizard in Peace* by Christopher Stashette, \$5.99 FRN; *Camulod Chronicles #2: The Singing Sword* by Jack Whyte, \$6.99 FRN; *Sector General: The Galactic Gourmet* by James White, \$5.99 SFON; *King and Raven* by Cary James, \$6.99 FRN; *Crawlers! #2: The Roaches' Revenge* by Allen B. Ury, \$4.99 HONYA.

**UNIV. OF CHICAGO PRESS:** *Our Vampires, Ourselves* by Nina Auerbach, \$12.95trb RT. Order from (800) 621-2736.

UNIV. PRESS OF KANSAS: *Oz and Beyond: The Fantasy World of L. Frank Baum* by Michael O. Riley, \$29.95 OT (320pp, illus.). From Univ. Press of Kansas, 2501 W. 15th St., Lawrence KS 66049.

**WARNER ASPECT:** *Encounter with Tiber* by Buzz Aldrin and John Barnes, \$6.50 SFRR; *Highlander: Measure of a Man* by \$5.99 FOMN.

**WHITE WOLF:** H/Cs: *The Day I Swapped My Dad for Two Goldfish* by Neil Gaiman, art by Dave McKean, \$21.99 FON; *The Collected Edition #3: Edgeworks* (Harlan Ellison Horrorbook, *Harlan Ellison's Movie*) by Harlan Ellison, \$21.99 RT, PB: *The Madagascari Trilogy #3: Children of the Dusk* by Janet Berliner and George Guthridge, \$5.99 FON.



Next Issue: June-August Titles

## S.F. CINEMA

by Jeff Rovin

George Lucas will direct the first *Star Wars* prequel. The film goes into production in the fall of 1997 in England. The budget is \$70 million for what one insider who has read the script described as "practically an animated movie" due to the large number of computer-generated characters and special effects.

The \$30 million dollar *Mortal Kombat* Animation has started shooting. Robin Shou, Talisa Soto, Brian Thompson, Sandra Hess, Irina Pantanova, Reiner Schone, and Lynn "Red" Williams star.

Actor Peter Capaldi (*Local Hero*) will make his feature film directing debut with *The Man With the X-Ray Eyes*. The Columbia Pictures film will be based on a 1946 Edmond Hamilton tale from *Startling Stories*, not on the 1963 Roger Corman film (which itself is no longer due to be remade as *Beyond Violet*). The new film, written by Jack Olsen, is about a newspaper reporter who develops X-ray vision.

Emilio Estevez and director Alex Cox (both of *Repo Man*) will reteam to make *Waldo's Hawaiian Holiday*. It's about a man who returns from Mars and must decide who is more important to him: his love or his boss. Willem Dafoe and Harry Dean Stanton costar. A Filmwax Pictures executive says, "It's basically *Repo Man* 2, but that title isn't available for the project."

Intersec Communications paid \$1.3 million for the J.D. Shapiro/A. William Dozier script *Blast Off*. It's about an effort to hijack the space shuttle.

Comedian/Director Steve Oedekerk is collecting a \$2 million paycheck to write the sequel to *The Nutty Professor*. Eddie Murphy will star. The film is tentatively scheduled to shoot toward the end of 1997 for release during the summer of 1998. In the meantime, it'll be Betty Thomas (*The Brady Bunch*) who directs Eddie Murphy in *Doctor Doolittle*.

Peter O'Toole and Joanna Going will star in Dimension Films' *Phantoms*, based on the Dean Kootz story about a woman doctor who returns to her practice in a ski resort town and finds that the population has been murdered. Her job is to discover whether the killer is a virus...or evil incarnate.

Brad Pitt will star in the remake of *Death Takes a Holiday*—only for this outing, the film will be called the pretty dopey *Meet Joe Black*. Pitt will be paid \$17.5 million for the role.

The late Cubby Broccoli produced or co-produced all the James Bond movies. However, Kevin McClory owns the rights to remake one of them: *Thunderball*. (This came about through a lawsuit involving Bond creator Ian Fleming, McClory and writer Jack Wittingham claimed the

## Fanning and Working with Sam Moskowitz

I have this image in my mind of Sam Moskowitz and me striding down the streets of Philadelphia. We've just spent a long day reading proofs on the November 1967 convention issue of *Quick Frozen Foods* at North Philadelphia's Periodical Press. We're headed for the Philcon hotel—was it the Sylvania that year? To SaM (as his name was spelled, fanishly), this must have seemed indescribably old hat—he'd been going to Philcons since before they were Philcons, starting in the mid-1930's—but yet he was just working to be going to another convention as I was, when it was my 4th Philcon.

It was odd as expected for a fan, and a legend at that. What most people forget nowadays is that SaM was Loud by nature—he didn't need a microphone to get his point across: he could easily project to the rear of a very large convention hall. So when he was robbed of his natural voice by cancer it was as if the gods had decided to humble him in a weird and perverse way.

Those fans who worked for and with SaM—over the years, John Giunta, Edith Ogutsh, myself, Arnie Katz, J.J. Pierce, Ross Chamberlain and presumably others—were working with an expert editor, an authority in the frozen food business who was also the biggest name fan around for decades. It was an odd experience. SaM was a great kidder—he'd grab you and not so gently punch you in the kidneys—who could also be all business when that was required.

In later years, SaM become something of an elder statesman, no longer in the mainstream of fandom, increasingly linked to that earlier day when a bunch of teenage kids tried to rule the seavagum (or at least decide who could show up at their conventions). I'm happy to say that before Don Wohlheim died, the two reconciled, agreeing that old differences were just that: old and irrelevant to the people they'd become as elder gods in the fanish pantheon.

SaM's death reminds me that we continue to lose our past. I applaud Joe Siclari's and others efforts to preserve the physical pieces of fandom's past, but I'm wondering what happens when we're all reduced to grumpy elderly fans, confined to nursing homes and keeping in touch by e-mail when we can't afford to hold conventions any more. Recalling my editorial in *Algol* #20, nearly 25 years ago, I think fandom is like the eleven folk at the end of Tolkien's *Lord of the Rings*, who were either doomed to pass on into the uttermost West, or stay and dwindle in power until ultimately forgotten. Fandom itself, like everything else, is constantly changing, and the SF fandom that has existed, waxing and now perhaps waning, is doomed eventually to pass into history, a footnote to the history and enthusiasm for commercial fiction. It's not a pleasant thought, but I think it's a truthful one.

Once again I'm cramming as many words into the issue as I can. Although this issue is going to be smaller than last, with only half as many ads, it has just slightly less news in it. In the continued and unending evolution of SFC, the first paragraph of lead news stories is in 9 point type, while everything else is in the hard-to-read 8-on-9 point type formerly used for "back of book" stuff. It's harder to read, yes, but if like me you use reading glasses, you'll find the info goes right into your brain just like it always has. I'm also getting itchy over SFC's appearance, and it might be time for (another) change. I will be pondering this...

—Andrew I. Porter

Fleming novel was based on a script the three of them co-wrote in 1961. The courts agreed.) McClory remade the film in 1983 as *Never Say Never Again*, which starred Sean Connery, and he's about to do it again. This time the movie will be called *Warhead 2000 A.D.* (*Never Say Never Again* was originally going to be called *Warhead*.) McClory says he's thinking about asking former Bond Timothy Dalton to star.

Frank Darabont (*The Shawshank Redemption*) will write and direct the movie version of Stephen King's *The Green Mile*.

Warner Brothers is getting ready to remake the 1964 Don Knotts film *The Incredible Mr. Limpet*, the story of a nerd who turns into a fish. The update is being written by Leo Benvenuti and Steve Rudnick, who cowrote *Space Jam*.

MGM bought the Todd Slavkin/Darren Swimmer script *Submerged*. It's set in the future after a massive earthquake drops most of Los Angeles into the ocean. Most of those remains have been turned into a domed theme park called "L.A. Below," which is where the bulk of the suspense story will take place.

Fox 2000 paid six figures for the spec script *Ravenous* by Theodore Griffin. It's being described as *The Thing* meets *The Shining*. (Ben Grimm in a haunted hotel?)

Troma's *The Toxic Avenger* is being prepared for a big budget remake. It'll be in theaters during the summer of 1998.

Jerry Zucker is producing *The Toddlers*, which will star Eddie Murphy and Chris Farley. It's the story of two men whose plane crashes in a land of giants. To survive, they pretend to be a pair of 3-year-olds. Ron Underwood (*Tremors*) will direct. In addition to *The Toddlers*, Underwood will first direct the remake of the Willis O'Brien classic *Mighty Joe Young*. The script is by Larry Conner and Mark Rosenthal. Cameras roll soon. Rick Baker is designing the ape, which is described as a male silverback approximately 15' tall.

Constantine Films is on the march. They're making a \$30 million movie based on the Sony PlayStation videogame *Resident Evil*, about a U.S. paramilitary squad which is sent into a secluded mountain community to investigate a series of strange murders. Inside an abandoned mansion,

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they're attacked by genetically mutated monsters. Alan McElroy (*Spawn*) is penning the script. Constantine is also making movies based on the Marvel comic book properties *Silver Surfer* and *The Fantastic Four* (to be directed by Chris Columbus). The latter is shooting for a 1998 release.

Meanwhile, Constantine is making *Lost Revelation* based on a script by John Rice and Rudy Gaines, about a woman who finds a missing part of the Book of Revelations—one which places her at the center of an apocalyptic prophecy.

Miramax's Dimension Films bought the rights to Robert Franke's screenplay *Lunatic Fringe*. It's described as an SF project about a group of misfits sent on a bizarre mission.

George Clooney is being sought to star in *Frosty*. It's about a jazz musician who pays too little attention to his child. When the musician dies, he's reincarnated as Frosty the Snowman and has an opportunity to right his wrong. Sam Raimi (*Darkman*) is directing.

Jamie Lee Curtis, Billy Baldwin, and Donald Sutherland will star in Universal Pictures *Virius*. Curtis plays a crew member on a tugboat caught in a typhoon, who discovers that extraterrestrials have taken over a Russian research ship. The reason? To eliminate humankind, which they regard as a virus. Special effects artist John Bruno directs.

Laurence Fishburne, Sam Neill, Joely Richardson and Kathleen Quinlan star in Paramount British Pictures' *Event Horizon*. It's the story of a spaceship which has been missing for 7 years and turns up near Neptune. Directed by Paul Anderson, photography in London wrapped up recently.

Touchstone Pictures paid over \$750,000 for the rights to the unpublished SF manuscript *The Miracle Strain* by Michael Cordy. It's the story of a geneticist who is asked to decode Jesus's DNA.

Jonathan Pryce is close to signing on as the new James Bond villain. The "Bond girl" in this outing will be spectacular Michelle Yeoh, the Hong Kong martial arts queen. She was Jackie Chan's sidekick in *Supercop*.

*Superman: Reborn* is being prepared for a Summer 1998 release. It's hoped that the film will revive the Man of Steel motion picture franchise.

Donald Sutherland, Denzel Washington, John Goodman, and Embeth Davidtz star in *Fallen Angel* for Turner Pictures. Directed by *Primal Fear*'s Gregory Hoblit from a script by Nicholas Kazan, it's about a serial killer who is being hunted by a police officer who may be a fallen angel.

Turner also bought Alice Hoffman's novel *Practical Magic*, about three generations of witches. Robin Swicord is writing the screenplay.

*Independence Day* is now the second-highest grossing film world-wide in movie history. It's earned \$772.4 million on its way to \$800 million. *Jurassic Park* is still the record-holder with \$910 million; *Lion King* is third at some \$770 million.

Twentieth Century Fox is aggressively pursuing Nicolas Cage to star in *Iron Man*, based on the Marvel comic.

Dan Curtis's 1972 TV movie *The Night Stalker* is going to be remade for the big screen by Morgan Creek Productions. The original ranks as the #5 top-rated made-for-TV movie of all time.

Jim Henson Pictures bought *Martian Holiday* by Danny Ruben (*Groundhog Day*), the story of a lonely alien who comes to earth and amuses himself by speeding up and slowing down time.

SweetPea Entertainment bought the movie and TV rights to the gaming properties *Dungeons & Dragons* and *Traveller*.

More on director Terry Gilliam's *The Defective Detective*: Written by Richard LaGravenese, it's about a police officer who has to find a missing girl. The only clue is a book he discovers in her room. *The Defective Detective*, a fantasy about a knight and a lady in danger. Gilliam is intent on

having Nicolas Cage star.

Tom Cruise is being wooed to star in the third film version of Richard Matheson's last man on earth tale *I Am Legend*.

Jeff Pollack will direct *The Gelfin*, about a mythological creature which can bring good or bad luck to a person depending upon how it's treated. Unfortunately, the Gelfin can be the most annoying creature on the planet.

The sequel to *Babe* will be released in the Summer of '98. George Miller, director of the original, may help the followup. No plot details have been revealed.

Beacon Communications bought the Sarah Paley script *Almost Human* for almost \$1 million. It's about a scientist who heads into the wilderness looking for (and finding) a legendary creature he met when he was a child.

In the wake of the successful resurrection of Gamera, the Japanese film studios Nikkatsu and Shochiku have teamed up to bring back their two giant monsters from 1967: Gullala and Gappa, respectively. The two creatures will slug it out in what is being described as a modestly budgeted film.

Christopher Walken will star in *Prophecy II: Ashdown*. This time, Walken's wicked angel who saves a young woman (Brittany Murphy) from suicide then attempts to use her to destroy the world. They are battled by another mortal woman (Jennifer Bales) as well as a benevolent angel (Russell Wong).

Ron Perlman (*Beauty and the Beast*) will costar with Sigourney Weaver (whose Ripley character has been cloned) and Winona Ryder in *Alien: Resurrection*.

Richard Grieco will star in Transamerica Films' *Simbad, Knights of Darkness*. Dean Stockwell and Lisa Russell costar. The film will be shot on location in Jordan.

Director Michael Bay (*The Rock*) and writer Jonathan Hensleigh (*Jumanji*) team to make an SF movie for Touchstone called *Armageddon*.

*Starship Troopers* has been moved from summer release to November. The movie gets it out of the crowded "event" movie marketplace which includes *Batman and Robin* and *The Lost World*. Now it only faces the next James Bond film and the remake of *The Absent-Minded Professor*.

Big SF year for director Stephen Hopkins. In addition to the \$60 million *Lost in Space*, he'll shoot the movie version of John Wyndham's *The Chrysalids*, about a group of endangered telepaths. Script is by Stephen Volk (*The Guardian*).

Chris Carter is writing an X-Files movie. Lawsuits over the origin of the script for *Exit Zero* may derail the New Line project. The screenplay is a doomsday tale about a super-intelligent force on Earth undertakes to destroy humankind in order to save the world.

Disney bought the movie rights to Jim Lee's comic book *Gen 13*. It's about a group of slackers with super powers.

And finally, some fantasy and SF has been added to the Library of Congress's National Film Registry: the serial *Flash Gordon* and the silent *The Thief of Bagdad*.

On TV: *Dune* will be the basis of a new miniseries. New Amsterdam Entertainment has bought the rights to the novel and its sequels. Mitchell Galin (who produced the upcoming Stephen King theatrical film *The Night Flier*) says, "We felt that the long running time afforded by a miniseries would serve a new adaptation of the book much better than the pri or feature film."

HBO Pictures bought the rights to Stephen King's *Rose Madder*. The novel will serve as the basis for a made-for-cable movie.

Richard Dean Anderson will be the star of the new *Stargate* series called *Stargate SG-1*. Showtime committed to 44 episodes of the hour-long

series, to debut in July.

Francis Ford Coppola is developing a syndicated SF series called *First Wave*. It's described as a cross between *Independence Day* and *The Fugitive*, in which an earthman (played by the busy Richard Grieco) is on the run from aliens.

*The Crow* is coming to TV in the fall as an hour-long drama; 13 episodes will be produced, though they haven't decided whether it will be syndicated or on cable.

Anne Rice is developing an hour-long TV series for CBS to air during the 1998-9 season. It'll be about two New Orleans police officers, one of whom is a ghost from the 1950's.

*Total Recall: The Series* went before the cameras in April for a fall debut.

Columbia TriStar TV is developing *Witch Way* for TV. Created by writer Christopher Gumbale, it's about a trio of witches who own a candle shop in New York's East Village. Columbia TriStar is also developing a new syndicated animated series based on *Ghostbusters*. Forty episodes will be produced for airing during 1997-8.

*Merlin: The Quest Begins* is a new hour-long series which will hit syndication this fall. It will focus on the wizard's formative years.

International Creative Exchange is producing 26 episodes of the half-hour live action syndicated series *The Invisible Man*, based on the Wells novel.

John Landis will produce 22 hour-long adventures based on Disney's *Honey, I Shrunk the Kids*. Landis says he wants to use the show "to explore time travel and space travel." The series will debut in syndication in the fall.

Claster Television will syndicate the animated series *Mummies* beginning in the fall of 1997. It's about five Egyptian mummies who have been brought back to life and work as crime fighters in San Francisco.

*Sherlock Holmes in the 22nd Century: The Future Files* is a new animated syndicated offering from DIC Entertainment.

*Knight Rider*, the futuristic adventure series which debuted in 1982, is coming back as *Team Knight Rider*. The series, featuring the super-car KITT—Knight Industries Two Thousand—will be syndicated in this fall.

Rip Torn will host a new syndicated, weekly, hour-long anthology series *Ghost Stories*.

Catalyst Entertainment purchased the Jack Harris library, meaning that infrequently seen movies like Bela Lugosi in *My Son the Vampire*, John Carradine in *Astro-Zombies*, and the stop-motion *Dinosaurs!* will be available once more, along with the original *The Blob*.

HBO is spending \$50 million on its 13-part dramatic series about the Apollo space program, *From the Earth to the Moon*. Tom Hanks is producing.

Steven Spielberg has created a new animated SF series for prime time called *Invasion: America* it will debut in prime time in 1998 on the WB network. The story's about a 16-year-old earth boy who discovers he's half alien, and is destined to defend our world against alien conquerors. Voices will be provided by Leonard Nimoy, Kristy McNichol, Edward Albert and Tate Donovan.

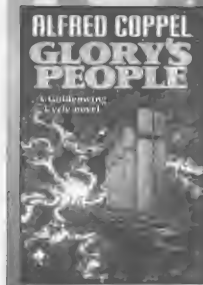
Tribune is reading two new hour-long series for syndication in the fall: Gene Roddenberry's *Battleground Earth* and the superhero series *Nightman*, based on the Malibu Comics character.

Muscleman Ralf Moeller has been cast as *Conan the Adventurer* in the syndicated hour-long series.

On Laserdisc: Ray Harryhausen's *One Million Years, B.C.* is positively radiant in the new widescreen transfer. The image is sharp and colorful with several minutes of hitherto unseen in America scenes included. Reminds us of what



# TOR New Titles



## GLORY'S PEOPLE

Alfred Coppel

A new novel in the Goldenwing Cycle

"This is his best job so far in giving us a fully textured planetary society . . . Coppel keeps our interest, and delivers another satisfying, swash buckling finale."—*Locus*

0-812-52395-4 • \$5.99/\$7.99 Can



## GOA

Blood of the Goddess, Volume One

Kara Dalkey

"A complex tapestry of alchemy, betrayal, religion, and sexual desire . . . Intelligent and literate."—*Locus*

"Splendid characters, intriguing historical details, fascinating cultures, and agreeably restrained sorceries: a highly auspicious launch."

—*Kirkus Reviews*, pointer review

0-812-54942-2 • \$5.99/\$7.99 Can



## FOOTPRINTS OF THUNDER

James F. David

"A classic end-of-the-world novel in the tradition of *LUCIFER'S HAMMER*—an utterly original vision of the apocalypse."

—Douglas Preston, bestselling co-author of *THE RELIC*

"Believable characters and riveting, nonstop action."

—*Booklist*

0-812-52402-0 • \$6.99/\$8.99 Can

one man and a low budget can do vs. hundreds of technicians and tens of millions of dollars.

Dan Curtis's 1971 made-for-TV classic *The Night Stalker* is out on disc. The 74-minute film was written by Richard Matheson and stars Darren McGavin as smartass reporter Carl Kolchak, and Barry Atwater as the chilling vampire Janos Skorzeny. The disc quality is good, with a few muddy interiors and 25-year-old TV sound. But the movie's energy is undiminished and the supporting cast is great. How about a boxed set of the TV episodes next?

The letterboxed original *The Fly* is long overdue and worth the wait. The film looks spectacular—though sound synchronization is slightly off on the first run (save your receipt!). The transfers on the letterboxed *Superman II* and *Superman III* are also very, very good, and the surround sound on the two Man of Steel films is surprisingly strong.

The last episode of *Star Trek: The Next Generation*, "All Good Things..." plays superbly well on disc. Excellent transfer and sound. Excellent show, too. The 1995 "new" *Outer Limits* pilot, *Sandikings*, also looks and sounds great on disc. Unfortunately, the 90-minute show is unimaginative and predictable. Beau Bridges stars as a scientist who steals some Martian soil samples and eggs, raises the aliens in his barn, and develops a God complex—while also unleashing scorpion-like monsters on the world.

The original Showtime movie *Sabrina, the Teenage Witch* is truly terrible. It has none of the pushy charm of the comic book, and very little magic of any kind. The transfer is good, no more.

Coming from Orion: a double bill of *Die Monster Die* and *The Comedy of Terrors*. From Roan: widescreen editions of *Target Earth*, and a double bill, *Horrors of the Black Museum* and *The Headless Ghost*, with commentary by producer Herman Cohen. From Elite: the uncult *Tombs of the Blind Dead* in Spanish with English subtitles. Also due: the Roger Corman film *Humanoids from the Deep*.

Coming soon: *The Tomb of Ligeia* and *The Vampire Lovers*, the remake of *The Wasp Woman*, and *Carnosaur 3*.

**On CD:** Conductor John Mauceri is one of the nation's leading proponents of movie music on recordings and in performance. Mauceri and the Hollywood Bowl Orchestra have recorded *Journey to the Stars*, a collection of music which includes themes and suites from *The Day the Earth Stood Still*, *The Bride of Frankenstein*, *Forbidden Planet*, *Things to Come*, and *Star Wars*. The renditions are exciting, the recording excellent.

**On Videocassette:** Universal is producing an animated, made-for-video, feature-length adventures based on its popular syndicated TV series *Hercules: The Legendary Journeys* and *Xena: Warrior Princess*. The studio is also making *The Land Before Time V* and VI. —Jeff Rovin

## THE BRITISH REPORT

by Stephen Jones  
& Jo Fletcher

As part of its new policy of bringing all its publishing interests together, BBC Publishing will take over the *Doctor Who* programme when Virgin's licence expires this summer. The first book will be *The Eight Doctors* by Terrance Dicks, to be followed by 2 novels a month. Amongst those asked to write for the new list are Mark Morris, Kate Orman, Paul Leonard and Jonathan Blum. BBC Publishing director Chris Weller said, "Virgin has done a terrific job with *Doctor Who* and we have absolutely no complaints, but the decision

is a reflection of the policy to bring all publishing, across all formats, into one place. We will publish some books based on episodes that haven't been novelized before and extending into new areas with different stories that haven't been seen on TV, as well as illustrated nonfiction titles."

Jane Morphet of Headline picked up what was being described at Frankfurt as "Jurassic Shark": *Megalodon* by Steve Alten is about a supposedly extinct 75-foot-long shark. She bought at auction from Sarah Birdsey at Doubleday UK and although the figure remains a secret, Morphet revealed, "The author has gone from having just \$48 in the bank to being a multi-millionaire." That was helped, of course, by the high 7 figures Doubleday US paid, not to mention Disney's hefty sum for film rights. It's to be published this autumn on both sides of the Atlantic.

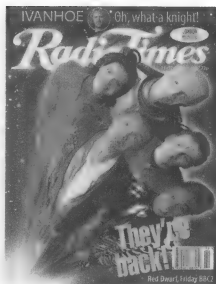
With an EU directive extending copyright in the UK from 50 to 70 years after an author's death at the beginning of 1997, Penguin Books has agreed to pay royalties to the estates of Rudyard Kipling, Virginia Woolf and W.B. Yeats, amongst others. However, Stephen James Joyce, grandson of the Irish author, is upset with the amount offered. "We have refused terms categorically," he told the press. "I would refer you to the word 'reasonable', in terms of royalties, in the directive."

Towards the end of last year, John and Maureen Davey held a party at London's Murder One bookstore to celebrate the 50th birthday of the British SF magazine *New Worlds*. The event marked the launch of a special commemorative issue of the magazine (a little pricey at £10 a copy), and on hand to celebrate were contributors Michael Moorcock, Brian W. Aldiss and feminist Andrea Dworkin, amongst others. Also available were exclusive *New Worlds* 50th Anniversary T-shirts (£15) and sweatshirts (£25) featuring the definitive portrait of Moorcock's Jerry Cornelius character by Mal Dean from the cover of *New Worlds* 191 (June 1969). Sizes available are small, medium, large, XL and XXL (T-shirts only). For more information contact Jayde Design, 45 St. Mary's Mansions, St. Mary's Terrace, London W2 1SH, England; fax: (44) (171) 724 1360, e-mail "106026.1446@compuserve.com".

Meanwhile, current *New Worlds* editor David Garnett was on hand to explain that the latest incarnation of the magazine would be published by the ubiquitous White Wolf in July, 1997. The anthology of all-new fiction will include stories by Brian Aldiss, Eric Brown, Pat Cadigan, Peter F. Hamilton & Graham Joyce, Gary Kilworth, Michael Moorcock, Kim Newman, Andrew Stephenson, Howard Waldrop and Ian Watson.

At the beginning of this year, in a rare example of publishers working together, HarperCollins celebrated the publication of editor David Pringle's *The Best of Interzone* and Jack Womack's new novel *Let's Put the Future Behind Us* with a lively party at London's Forbidden Planet bookstore. The event was supported by Smirnoff, who ensured that there were enough frozen shots of vodka for everyone, and the drinking continued afterwards a few blocks away at The Princess Louise pub, where Victor Gollancz launched Gwyneth Jones's latest novel, *Phoenix Cafe*.

Unfortunately, the launch at Eastercon for Little, Brown's eagerly-awaited *The Encyclopedia of Fantasy* (£45) didn't go nearly so smoothly. With John Clute away in the US promoting the massive reference tome, co-editor John Grant (Paul Barnett) was waiting for the party to start when he collapsed with chest pains in Liverpool's Adelphi Hotel and was rushed to hospital. "When I got to Casualty my blood pressure was about 200/134," he told us, "and they had some job getting it down." He finally returned to the party a short while later, and the party



continued. "My GP isn't too worried about the longer term," he revealed, "and I feel fit as a fiddle right now. My collapsing was probably the best bit of book publicity I've ever done. It was a launch that won't be forgotten for a while..."

Back in November, while still awaiting certification by the British Board of Film Classification (BBFC), David Cronenberg's Cannes award-winning version of J.G. Ballard's *Crash* became the first film to be banned from cinemas in London's West End. Following pressure from National Heritage Secretary Virginia Bottomley and moral outrage by some national newspapers that recalled the hysterical 'video nasties' witch-hunts of the past, Westminster Council gave the film an 'interim prohibition', requesting that 3 scenes be cut from the film. It was eventually passed without any cuts by the BBFC in March.

As *Star Wars* fever mounts on both sides of the Atlantic with the successful reissues of the first three films, Liam Neeson and Ewan McGregor have been tipped to star in George Lucas's long-awaited prequels to the trilogy, due to start filming at Leavesden Studio, Hertfordshire, later this year. Apparently, Lucas wants Neeson to portray a new character, the master Jedi knight, while McGregor would play the young Obi Wan Kenobi. This apparently came as a bit of a shock to Kenneth Branagh who, for a number of years, was considered the favourite to play Obi Wan but is now considered too old for the role immortalised by Sir Alec Guinness in the original movies.

A consortium of three filmmakers and other backers, including singer Bryan Ferry, recently issued a writ in the High Court against the BBC, claiming more than £14 million in compensation and damages after the corporation allegedly pulled out of a planned film version of *Doctor Who*. The film, which would have been directed by Leonard Nimoy and starred Alan Rickman as the Doctor was never made, despite £1 million already spent on production costs. A BBC spokesman claimed the rights had already reverted and said they would contest the writ vigorously.

Meanwhile, TV's fourth Doctor, actor Tom Baker, has been appearing as the character sitting in a specially reconstructed TARDIS in a series of three TV commercials for a New Zealand pension company, backed by radio and newspaper ads. Baker, who has been tipped to return to a radio *Doctor Who* for the BBC, recently told New Zealand's *Doctor Who* Fan Club that he avoids the other Doctors at all costs: "I think it's absolutely pathetic to see a bunch of shagged-out old Doctor Who's together," he revealed.

After disappearing from our TV screens for three years, BBC's longest running sitcom *Red*

*Dwarf* finally returned in January with a 7th season of eight new episodes. Despite the split of creators Doug Naylor and Rob Grant (who is working on a new SF comedy working-titled *Colony*), the original cast returned with Rimmer (Chris Barrie) being replaced mid-season by new character Kochanski (played by Chloe Annett). The new series featured improved production techniques and special effects, and *Red Dwarf VIII* has already been commissioned for likely transmission in 1998.

Chloe Annett also co-stars with Michael French in BBC TV's *Crime Traveller*, a lightweight but enjoyable 8-part series about a pair of time-travelling detectives, created by Anthony Horowitz. Actor Nicholas Lyndhurst also returned as the philandering Gary Sparrow who time-travels between his wife and 1940's girlfriend in BBC TV's new 11-part series of *Goodnight Sweetheart*.

A mock horror advertising campaign for a new board game was banned by children's television after parents complained that it terrified young viewers. The commercial for *Atmosfer* showed a child becoming a corpse, which was considered too horrific by the Independent Television Commission, which upheld 21 complaints about it and banned it from the airwaves.

Bernard Cornwell has given the Arthurian cycle a new lease of life—he's just signed a major deal with Scottish Television for 'The Warlord Chronicles': *The Winter King* and *Enemy Mine*, published by Michael Joseph and Penguin, which are currently riding high in the bestseller charts. He's also signed a new 3-book contract—rumoured to be worth £1 million—with Susan Watt, publishing director of Michael Joseph, for three books. The first of which, a novel about Stonehenge, will be published in Autumn 1998.

Christopher Lee is perfectly cast as the voice of Death in Cosgrove Hall's 6-episode cartoon adaptation of Terry Pratchett's *Wyrd Sisters*, which debuted on Channel 4 TV in May. Other voices were supplied by Jane Horrocks, June Whitfield, Eleanor Brown and Graham Crowden. At the same time, the Manchester-based company's 7-part animated *Soul Music* is released directly to video in two volumes (£14.99 apiece), each containing an interview with the author, before being screened on TV towards the end of the year.

Warner Home Video launched *Babylon 5* Series 3 in May, backed by TV and extensive magazine advertising, and interviews and features with cast members in national newspapers, TV and radio. Also in May, as part of 1997's 40th anniversary of Hammer Films, Warner Home Video is releasing *The Curse of Frankenstein*, *Dracula* and *The Mummy* on video in the UK for the first time.

Radio hasn't ignored the boom in horror either, with BBC Radio 2 producing a pilot sitcom entitled *Things That Go Bump in the Night*, starring Jean Boht as Madam Lavinia Bullock, expert on the supernatural and a woman who has devoted her life to battling against the forces of evil in Victorian England. In February, BBC Radio 4 began broadcasting a 6-part serialisation of Stephen King's *Pet Sematary*, featuring John Sharian, Briony Glassco and Lee Montague. Two months later, Jenny Agutter, Brian Glover and John Woodvine recreated their film roles in an updated radio version of *An American Werewolf in London*, broadcast over 10 weeks on BBC Radio 1 with original director John Landis as creative consultant. A BBC audio cassette/CD (£8.99/£11.99) of the serial were released in May.

On the stage, Liz Lochhead's play *Blood and Ice*, about the writing of Mary Shelley's novel *Frankenstein*, opened at the Royal Lyceum Edinburgh in February with Molly Gaisford as a depressed Mary. Chris Bond's stage spoof *The*

*Blood of Dracula* also toured nationally and had Dickon Tyrrell's *Con* dealing with hapless Transylvanian honeymooners, while a stage version of the 50's cult movie *The Fly* opened at The Old Fire Station, Oxford, in April.

Geoff Ryman's 253 is described by the author as "a novel for the Internet about London Underground in seven cars and a crash." Launched with a party in a converted swimming pool in London's West End, 253 can be found at "www.ryman-novel.com".

## Spring Releases

Now here's a round-up of some of the major genre book releases in the UK this spring:

**Arrow's** Legend imprint started the year with *Tad Williams' Otherland Book 1: City of Golden Shadow* in hardcover (£16.99), with a special trade paperback edition for export (£9.99). Terry Brooks' prequel *First King of Shannara* (£5.99) is a paperback lead, and there's also a lead title slot for Andrew Harman's comic fantasy *A Midsummer Night's Gene* (£4.99), with a simultaneous library hardcover at (£16.99). Robert Jordan's 'Conan' series continues with *Conan the Magnificent*, *Conan the Triumphant*, and *The Conan Chronicles II*, all £4.99 apiece. There are hardcover editions of *Maggie Furey's Harp of Winds* and *The Sword of Flame*, first published as paperback originals, at £15.99 each. Paul Barnett starts a new SF series with *Strider's Galaxy* (£5.99). John Dorton's *Neanderthal*—which promises "to do for Neanderthals what *Jurassic Park* did for dinosaurs"—is in Arrow's general list (£5.99). The fourth in Diana Galabond's epic time-travelling sequence, *Drums of Autumn*, is a Century hardcover (£16.99).

**Bantam's Star Wars** list includes *Shadows of the Empire* by Steve Perry (£4.99), *Star Wars X-Wings 4: The Bacta War* by Michael A. Stackpole (£4.99) and Michael P. Kube-McDowell's *Tyrant's Test* (£4.99). David Weber's *Honor Among Enemies* is the latest Honor Harrington adventure (£4.99). There's a new Anne McCaffrey novel, *Freedom's Choice*, the second in the 'Cattani' sequence (£15.99). Aimed at young adults, the **Bantam Action** range of SF and fantasy novels launched this spring includes titles by Gary Kilworth and Douglas Hill. From *Corgi* comes Dave Duncan's *The Great Game* (£5.99) and Bernard Werber's extraordinary *Empire of the Ants* (£5.99). The junior list has Terry Pratchett's *Johnny and the Bomb* (£3.99).

**Boxtree** is exploring the world of the new game *Queen: The Eye* with three tie-in volumes: *The Art of Queen: The Eye* (£15.99 in paperback), *Secrets of Queen: The Eye* (£15.99 in paperback) and *The Novel of Queen: The Eye* (£6.99). *Outer*

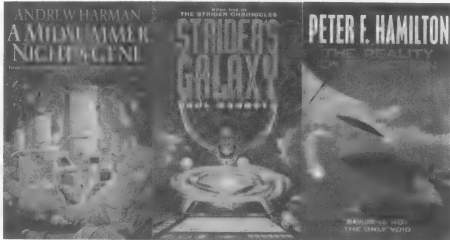
*Limits: The Change* edited by Debbie Notkin and Roger Stewart is a collection of stories from the original TV show and the 1990's series (£4.99). *Space Truckers* is a novelization by Jim Mortimore, based on the screenplay by Ted Mann (£4.99). *Boxtree's Star Wars* publishing programme includes a new tie-in edition of *Star Wars: A New Hope* (£10.99) and the *Star Wars Little Big Books: A New Hope, Return of the Jedi and The Empire Strikes Back* in hardback at £7.99 apiece.

**Bloomsbury Paperbacks** has a new list: the NBT/BFI Film Classics is launched to tie in with the National Film Theatre's 'Thriller' season but intended to be a continuing concern. The handsome paperbacks have wonderfully nostalgic jackets using original movie poster artwork. Amongst the first titles is Robert Bloch's *Psycho* (£5.99).

**Flamingo** has J.G. Ballard's novella *Running Wild* and a collection of essays and reviews, *A User's Guide to the Millennium* (£4.99/£6.99 respectively), as well as Jack Womack's *Let's Put the Future Behind Us* (£8.99 as a paperback original). Lawrence Krauss's *The Physics of Star Trek* is £6.99.

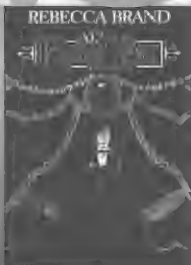
**Gollance** has the final volume in Gwyneth Jones's award-winning Alueian series, *Phoenix Cafe* (£15.99). The **Vista** paperback list has the third in Simon R. Green's bestselling 'Deathstalker' quartet, *Deathstalker War* (£5.99), and Gregory Benford's *In the Ocean of Night* (£5.99). Joe R. Lansdale's wonderful *The Two Bear Mambo* (£5.99) is in the B format Indigo list.

**HarperCollins's Voyager** imprint has a spring list stuffed with goodies. The major book for the first quarter has to be Arthur C. Clarke's eagerly-awaited 3001: *The Final Odyssey* (£16.99), the conclusion to his ground-breaking epic 'Space Odyssey'. The final volume in Robin Hobb's 'Farseer Trilogy', *Assassin's Quest*, is out in hardcover (£16.99), with the second book, *Royal Assassin*, in paperback (£5.99). Jack Vance's *Night Lamp* is a trade paperback (£9.99). *Sky Trillium* is Julian Mary's conclusion to the triple-handled 'Trillium' series (£16.99). Raymond E. Feist's 'Serpentwar Saga' continues with *Rage of a Demon King* (£16.99). Colin Greenland's first collection of short stories, *The Plenty Principle*, which includes a new Tabitha Jute novella, is a £5.99 paperback; and there's more short fiction in *The Sandman Book of Dreams* edited by Neil Gaiman and Edward E. Kramer (£5.99), Katharine Kerr's *Sourceries* (£5.99) and *The Best of Interzone* edited by David Pringle (£5.99). The X-Files publishing programme includes *Voltage* by Easton Royce (£3.99) and *E.B.E.* by Les Martin (£3.99). Trekkers get a bumper bonus with a 2-in-



Cover art on *A Midsummer Night's Gene* by Mick Posen; *Strider's Galaxy* by Nick Farmer; *The Reality Dysfunction* by Jim Burns.

# TOR New Titles



## THE RUBY TEAR

Rebecca Brand

In this novel of dark fantasy intrigue, mystery, and an enigmatic European Count complicate the life of actress Jessamyn Croft.

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## THE MOON IS A HARSH MISTRESS

Robert A. Heinlein

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## DREAMING METAL

Melissa Scott

Sequel to the acclaimed DREAMSHIPS  
"Intellectually neat, emotionally satisfying."  
—*The New York Times* on DREAMSHIPS

"Scott's Dreamships opens the door to a future so real you could live in it, and to characters you want to meet again."

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William K. Hartmann

A visionary novel from a renowned Mars expert and participating scientist on NASA's U.S. Global Surveyor mission to the Red Planet

"A realistic and exciting view of the future presence of humans on Mars."

—Arthur C. Clarke

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Edited by Edward E. Kramer  
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A big, rich, varied compendium of politically-engaged science fiction adventure. Includes all original stories by

Poul Anderson, John Barnes, Gregory Benford.

William F. Buckley, Ray Bradbury, James P. Hogan,  
and Robert J. Sawyer.

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## WRIT IN BLOOD

Chelsea Quinn Yarbro

A powerful new novel of the vampire Saint-Germain  
"Yarbro brings her historic settings to life brilliantly..."

(*MANSIONS OF DARKNESS* is) delightful, because it's just  
as engrossing as those that preceded it."

—*Science Fiction Chronicle*

0-312-86318-7 ▼ \$26.95

## TITUS CROW VOLUME TWO Brian Lumley

THE CLOCK OF DREAMS and SPAWN OF THE  
WIND, the second two novels in  
Lumley's classic series of Lovecraftian  
horror, available for the first time in  
one handsome hardcover volume.

"Lumley wields a pen with the deft  
skill of a surgeon, drawing just enough  
blood." —*The Phoenix Gazette*

0-312-86347-0 ▼ \$24.95



<http://www.tor.com>



Cover art on *Sorcerers of Majipoor* by Jim Burns; *Harper of Winds* by Mick Van Houten.

I edition of *The Unauthorized Trekkers' Guide to the Next Generation and Deep Space 9* by James Van Hise (£5.99). The Tolkien list has *Tales from the Perilous Realm*, the definitive collection of J.R.R. Tolkien's four modern fairy tales: *The Adventures of Tom Bombadil*, *Farmer Giles of Ham*, *Smith of Wootton Major* and *Leaf by Niggle* (£12.99). There are also welcome paperback editions of *The Inklings* by Humphrey Carpenter (£7.99) and *The Monsters and the Critics*, Tolkien's seven essays, never before paperbacked (£9.99). In HarperCollins' general list, look out for *The Four Last Things* by Andrew Taylor, the first of a psychological thriller trilogy, while the concluding volume in William Horwood's 'The Wolves of Time' sequence, *Seekers at the Wolfrock* is a HarperCollins hardcover (£16.99). The Reference Division also has a trade paperback edition of Mike Jefferies' *Learn to Draw Fantasy Art* (£5.99).

**Headline's Feature** imprint headed the year with Dean Koontz: there was a nationwide promotion for *Ticktock*, with a choice of jackets, in paperback, and *Sole Survivor* in hardcover (£5.99/£16.99). There's horror too from Ramsey Campbell with the excellent *The House of Nazareth Hill* (£5.99), Melanie Tem's *Tides* (£5.99) and *Deep as the Marrow*, a medical chiller by 'Colin Andrews'—or F. Paul Wilson by any other name (£5.99).

**Henderson** children's books jumps on the Star Wars bandwagon with the *Funfax Star Wars Data File*, a 6-ring binder containing information about the characters, quizzes and stickers (£5.99). Three accompanying paperbacks allow readers to puzzle their way through the original films (£1.99 each), while *Microfax Star Wars* is a black plastic wallet (£1.99) that holds a series of 12 credit-card-sized full colour books, filled with facts about the movies (50p each). Along the same lines, the *Funfax Lost World Data File* contains information about the *Jurassic Park* sequel (£5.99), along with paperback books (£1.99 each) and a *Microfax Lost World Wallet* (£1.99), which can hold 12 pocket-sized *Lost World* books (50p apiece).

**Hodder & Stoughton** has two genre film-based thrillers: *Titanic* by director James Cameron (£16.99), on which his hugely expensive movie is based, and *Badlands* by Eric Adams (£16.99), set in Bodega Bay, also the setting for Alfred Hitchcock's *The Birds*. Fantasy fans get the first in 'The Timura Trilogy' by Allan Cole, *When the Gods Sleep* (£16.99), and the second volume in Philip G. Williamson's 'Enchantment' series, *Orbus's World* (£16.99), with the first, *Enchantment's Edge*, out in paperback from **New English Library** (£5.99). There are two new horror hardcovers, *King Blood* by Simon Clarke and *Level 13* by Chris Curry (both £16.99 each). NEL also has two paperback originals: *The Short*

*Cut*, the debut novel by actor Mark Pepper, is a twist on the Faust legend (£5.99), while Jon Courtney Grimwood's debut SF novel *neoAddix* is described as 'William Gibson meets Quentin Tarantino' (£5.99). Chaz Brenchley's *Dispossession* is a lead title (£5.99), backed by *Zoo Event* by John Douglas (£5.99).

**Little, Brown's** genre imprint **Orbit** has the final two books in David Feintuch's 'Seafort Saga', *Prisoner's Hope* and *Fisherman's Hope* (£5.99 apiece), *Mid-Flinx* by Alan Dean Foster (£5.99), and Jack Deighton's *A Son of the Rock* (£5.99). Robert Jordan's *A Crown of Swords* is a lead title (£6.99), with a major national promotion to up its predecessors' 100,000 paperback sales. **Warner's** general list is headed by Shaun Hutson's *Stolen Angels* (£5.99), and there's a 'TV tie-in' edition of John Vornholt's *Earth 2: Leather Wings* (£5.99).

**Macmillan** designated *March* as its SF and fantasy month, to tie in with the British National SF Convention at Easter. The five books featured in the promotion were Peter F. Hamilton's weighty *The Reality Dysfunction*, the first in an even weightier space opera trilogy (£7.99), Julian May's *Magnificat* (£5.99), *Sorcerers of Majipoor* by Robert Silverberg (£16.99 in hardcover), Melanie Rawn's *The Ruins of Ambrai* (£7.99) and *The Golden Key* by Melanie Rawn, Jennifer Robertson and Kate Elliott (£15.99 in hardback). Under the **Boxtree** imprint, *The Encyclopedia of TV Science Fiction* by Roger Fulton is the third updated edition of an A-Z guide to 40 years of SF on the small screen (£18.99).

**Orion** launches a new Media imprint, starting with *Future Noir: The Making of Blade Runner* by Paul M. Sammon (£17.99). Millennium has *Barnacle Bill the Spacer*, a collection of stories by Lucius Shepard, in simultaneous hardcover and trade paperback (£16.99/£9.99). There's a new 'Stainless Steel Rat' book from Harry Harrison, *The Stainless Steel Rat Goes to Hell* (£16.99), the fifth 'Renshai' novel by Mickey Zucker Reichert, *Prince of Demons* (£16.99/£9.99 in simultaneous hardback/trade paperback), with the fourth, *Beyond Ragnarok*, in paperback (£5.99). *Aliens Omnibus 3* contains *Alien Harvest* by Robert Schekley and *Rogue* by Sandy Schofield together in one bumper volume (£6.99). Also in paperback are *The Silver Gryphon* by Mercedes Lackey and Larry Dixon (£5.99), James Buxton's suburban horror novel *The Wishing Tree* (£4.99), and *The New Nature of the Catastrophe*, a collection of Jerry Cornelius stories edited by Langdon Jones and Michael Moorcock (£6.99). **The Dent** imprint has *King Arthur in Legend and History* edited by Richard White, an anthology of Arthurian texts, many of which are translated into English for the first time (£20). **Orion's Children's Books** launches a new list of Dolphin Story Collections for £1 each. Included in the first batch are *Aliens to Earth*, *Bad Dreams* and *Timewatch*, all compiled by Wendy Couling.

**Oxford University Press's** paperback list has *The Oxford Book of Australian Ghost Stories* edited by Ken Gelder (£11.99 in large format paperback) and, in the World's Classic imprint, L. Frank Baum's *The Wizard of Oz* (£4.99).

**Plunkus** has a first novel in the tradition of Ruth Rendell and Barbara Vine: *Dreaming of Water* is a psychological thriller by Belinda Brett (£5.99).

**Dear Dodie**, Valerie Grove's highly acclaimed biography of Dodie Smith, is a B format paperback from **Pimlico** (£10).

**Robinson** has Jay Russell's third horror novel, *Burning Bright* (£5.99), a welcome sequel to the author's *Celestial Dogs*.

Stephen Bury's SF novel *Interface* is a **Signet** title (£5.99).

**Simon & Schuster's Pocket Star Trek** titles

continue with *Next Generation 44 and 45: Death of Princes* by John Peel (£4.99) and *Kahless* by Nick Friedman (£4.99), *Deep Space 9: The Tempest* by Susan Wright (£4.99), *Voyager 11 and 12: The Garden* by Melissa Scott (£4.99) and *Crystalis* by Dave Wilson (£4.99), plus *The Original Series 81: Mudd in Your Eye* by Rodney Olsson (£4.99).

**Titan** has *Mars Attacks! The Art of the Movie* by Karen R. Jones (£17.99) and *Aliens: The Special Effects* by Don Shay and Bill Norton (£14.99). On the graphic novel front are three Garth Ennis scripted offerings: *Preacher: Until the End of the World* (£9.99) with Steve Dillon, *Hellblazer* with Steve Dillon (£9.99), and *Hitman* (£6.99) with John McCreane and an introduction by Steve Dillon. James O'Barra and John Wagner have penned *The Crow: Dead Time*, for which Alex Maleev provided the art (£6.99). *The Art of Star Wars* series continues with a revised edition of *Episode IV: A New Hope* edited by Carol Titelman (£18.99). More X-Files product: *The Scripts: Pilot, Deep Throat and Duane Barry, Ascension, One Breath*, the former by Chris Carter, the latter by Carter, Paul Brown, Glen Morgan and James Wong, are out as large size paperbacks at £7.99 and £8.99 respectively.

*The Cure for Death by Lightning* by Gail Anderson-Dargatz comes as a paperback original in B format from **Virago** (£9.99).

**Virgin** has the definitive companion to the most successful series of films ever made: *Star Wars Chronicles* by Take Shobo is an enormous, lavish pictorial with hundreds of photographs, sketches and designs. The £100 price tag reflects the quality and the rarity of what is designed to become an instant collector's item. *The Doctor Who* imprint offers *The Ninth Doctor* by Jean-Marc Lofficier (£4.99), *The Missing Adventures: Burning Heart* by Dave Stone (£4.99), *The Missing Adventures: The Dark Path* by David A. McIntee (£4.99), *The New Adventures: Lungbarrow* by Mark Plant (£4.99), *The New Adventures: Eternity Weeps* by Jim Mortimore (£4.99), *A Device of Death* by Christopher Biles (£4.99) and *The Room With No Doors* by Kate Orman (£4.99).

—Stephen Jones and Jo Fletcher

## JONATHAN CARROLL INTERVIEW

Continued from page 7

*Land of Laughs* as category fantasy, and it didn't really work. Now you're back in the literature section. Do you think you have more freedom there?

**Carroll:** I do. I don't like it when I go into a bookstore and see my books on the horror or the fantasy or the science fiction shelf. It isn't because I dislike those genres, but because I think they limit you. I know that in Germany, my publisher until recently was a company called Suhrkamp and they literally put pink or mauve covers on Lovecraft and Lem and all those guys, which in effect ghettoizes them. They call it the Fantastic Library. They sell a lot of books, but at the same time, if you're published in the Fantastic Library, you don't get much attention outside of the genre. Readers see those pink books in the bookstore and say, "I don't want to have anything to do with them." People like Borges, for a while, were published that way, and a lot of people wouldn't read him, just because the covers were pink.

**SFC:** It must be a matter of where your audience is. In America, your books seem to be in the regular literature section.

**Carroll:** That's where I want them to be. It's like the biography. People say, "Why don't you put a biographical blurb on the book?" It's not important who I am. What's important is the book. It's the same thing with genre publishing. If you have a book with dragons on the cover, or

have a girl with a ripped shirt, essentially what you are saying is "This is the direction this book takes. If you like that direction, buy the book. If you don't, don't." To me it seems better to just say, "Here's a book. Give it a shot. If you don't like it after 40 pages, put it down. But don't come up with preconceived notions because the girl's got a ripped shirt or there's a dragon on the cover." I would just as soon have a cover that says, "Here it is. This is new. Give it a try."

**SFC:** You're very fortunate in that you're in the mainstream section, but they let you do fantasy.

**Carroll:** I think that what happens with my stuff is—it's kind of a joke. Anne Billson said, "If you have a Spanish name it would be okay, because you'd be a magic realist." I think that there is some ground to move in American publishing, but not as much as there is overseas. With the French or the Germans, the reading audience is much more receptive. They'll give things a try. In America, it's very, very compartmentalized, and unless you have something that a publisher can market, most often they're not going to take chances.

**SFC:** You didn't grow up reading *Astounding Science Fiction* and *Lovecraft* and Robert Heinlein. So what did you grow up reading, or read as an adult, which you found important and formative?

**Carroll:** I didn't start reading until I was about 15, and that's because it was forced on me by school. I became a kind of literature student when I was in university simply because I had good teachers, and suddenly the subject interested me. My likes and dislikes are very traditional and boring in that sense. When people say, "Who are your influences?" now, I would say people like Robertson Davies and Mark Helprin and others along those lines. But the writer who influenced me the most in the last decade was a guy named James Salter, a very realistic writer. He writes *nothing* like the things that I do, but just the way that he writes has enormous influence on me. So when people say, "Oh, your work is very so-and-so," it seems I have almost never read that person. The people are either baffled or offended that I have never read M.R. James. They say, "You must have, because it's so much like them." I haven't. What can I say?

**SFC:** I suppose what I most like about your work is that it isn't like anyone else, but presents a new voice, rather than just someone going through standard tropes that we've read before. But you must have read something in the fantastic field.

**Carroll:** I've read Bradbury and I've read Tolkien and I read Terry Brooks and Clive Barker. Bradbury I like a lot, because I just think he is a wonderful writer. But most of these guys... I was bored with Tolkien. I loved the idea of someone setting out on a giant quest. I don't like to read huge novels, normally, these thousand-page doorstops. I read Tolkien because I loved the idea of one guy who has to go out and cross the world and beat dragons and so on. So I enjoyed it, but I don't want to go back and reread it or read many others like it. I stopped after I read Terry Brooks, who I thought was very pale in comparison. Here and there, I've read Robert Aickman, and I've read John Collier. John Collier I like a lot, but that's because he's a wonderful writer more than anything else. The guy can really put words on the page. Beyond that, I am retarded when it comes to the field. I don't read it very much.

**SFC:** How about some of the more classic writers? Lord Dunsany, for instance?

**Carroll:** I have read him and he doesn't move me. M.R. James, he doesn't move me. I read some Charles Williams. Bored. I'm saying

sacriligious things here. Maybe it's splendid imbecility. Maybe the fact that these guys don't dent the wall allows me the freedom to write the stuff which, if someone says it's fantasy, is, egotistically speaking, my own fantasy. It's not like, "Dunsany did this, and so-and-so did that, and I have to pull this in." No, it goes its own way, and maybe that's for the best.

**SFC:** At what point did you know you were going to be a writer?

**Carroll:** I wanted to be a writer from the time I was 18. I wrote a still-born novel, as everybody does. My father was a screenwriter, so, as is often the case with kids, if he's a writer, I ain't going to be one. But I got the bug when I was in college. It was one of these things, that I never thought of anything else. I was a teacher for many years, but I was a teacher who wrote. I taught because that was the best thing I could do until I made some money from writing. Now I don't have to teach anymore. So it just locked in place in my early twenties.

**SFC:** How long were you writing before you sold anything?

**Carroll:** I think I sold my first thing when I was about 22. Actually it was a reminiscence about when I was a kid collecting sports autographs. I sold it to *Sport* magazine. Then, dribbles and drabbles. My first novel that was sold, *Land of Laughs*, came when I was around 28, 29. I sold some interesting things along the way. One of the important magazines at the time was *The Transatlantic Review*. I sold a story to *Transatlantic Review*, and to some other magazines that were also important. So they were encouragements along the way. Then there were 3 books that didn't go anywhere. And one day I sat down when I was living in the South of France and started *The Land of Laughs*. It wrote itself very quickly. I was done within about 6 months. That's where I really began.

**SFC:** The earliest story of yours I have seen is "Postgraduate," from *Penthouse*. I first heard of you in the article that Edna Stumpff did for my own book, *Discovering Modern Horror Fiction*. She called me up and said she wanted to write an article about Jonathan Carroll, and I said, "Who?" She made her case well enough to convince me. But, to turn from your career to the books themselves, what would you say is the most important thing you want to have in a novel of your own? What satisfy you the most, or, by its absence, fails to satisfy you?

**Carroll:** What satisfies me the most is the thing that often disappoints people. I know a lot of people have been unhappy with the endings to my books over the years. To me, the most satisfying point in any book that I write is where it starts to say, "We're coming to an end." It's almost like the Golem. It's reached the point where it's animated enough to reach out and take on its own life. In almost every book I've ever written—it's an interesting thing—I get this feeling there's going to be another hundred pages; there's going to be another 80 pages. Then, very quickly after that, the book itself says to me, "No, you've got another 30 to go." It's always shorter. But by then it's so distinctly alive that it's out of my hands. It says another 10 pages, another 50 pages, or whatever. To me that is the most satisfying feeling. I've brought it to life, and it's now on its own.

**SFC:** Don't you think that there are ways to otherwise recognize endings? The conflict is done. The tension is resolved. The characters have changed. So is what's really happening that your unconscious starts putting up flags saying, "End this soon?"

**Carroll:** No. The complaint that I've had from people who have read my books, who have sometimes liked the books, is "Well, what hap-

pened? What goes on after this?" Very often I take this as an invalid question. Use your imagination. What do you think happens? For example, at the end of *Sleeping in Flame*, Little Red Riding Hood appears. People go, "What happens?" What do you think? I've just written a 260-page book that talks about the world. What do you think would happen if Red Riding Hood appeared in this world? In *A Child Across the Sky*, they say, "What is the film that this guy made that caused evil to break forth on the Earth?" Well, you know what this guy's like. What kind of film would he make? It's not always that evil has won or it's lost or there is a resolution. I find that this is not a teleological world and sometimes the answers we get rub, because they're not the way they should be. They've come too soon or too late, or the resolution that we've hoped for hasn't taken place. But that doesn't mean that it's invalid, just because it didn't come the way we want it to come.

**SFC:** But an ending is a resolution, even if the answer to the question is a larger question.

**Carroll:** At the same time, people have said, "I didn't like the ending to *Black Cockatoo*." It just left me hanging. My only answer to that is, too bad. I felt satisfied. It resolved itself for me. It's like a plane landing. It hit the field, and it's my field, so I have to say I'm sorry that it didn't work for you, but as far as I'm concerned, it's there. I go back to look at certain books and say, "Gee, I wish I'd done this and this and this," but I have almost never gone back and looked at a book and said I wished I could change the ending, make it longer, make it clearer, whatever. Other things, but not that, because, whether it comes from the unconscious or wherever, the book has reached its conclusion. It's told me it's time. As I said, I just back off and let it do what it wants.

**SFC:** This reminds me of the technique in the classic ghost story, in which you build up to a point of resonance, but not necessarily absolute clarity. If you were to explain everything further in stipulating detail, the resonance would go away. The ending would be flat.

**Carroll:** I agree with that totally. The ending of *A Child Across the Sky* is like that. One of the most important elements in the story is a movie. The novel ends with this guy in a theater watching the movie unfold before him. His reaction is, "Oh my God! People constantly ask me, 'What is it?' What is the film? What has he made?" I say, "What difference does it make?" The film has done the job, unfortunately, that it set out to do. So there's a gorilla and there's a cantaloupe and there's a Ferrari. What's the point of going into all this detail, just to tell you what has already been told you, that this film has worked in a way that this guy hoped for and was terrified of. It worked. It's there. I shouldn't have to say, "Scene 1, Act 1. This is what it looks like."

**SFC:** Again, this is something that happens a lot in classic supernatural stories, ones about art. You've probably read some in which a character creates the indescribably beautiful or terrible painting, or the perfect poem, or music that drives people mad, or whatever. Surely it would be the author's greatest blunder to actually try to produce it, because he could never live up to the expectation.

**Carroll:** Exactly. People come up to me and ask my why don't I write the books of Marshall France from *The Land of Laughs*. My comment has always been, that it was so hard for me to come up with just the little passages in *The Land of Laughs* that were supposed to be written by Marshall France. First of all, it would be impossible. That kind of sustained writing would be exhausting. Too, I think that if I wrote a book of Marshall France, the people who liked *The Land of Laughs* would invariably be disappointed.

The worst part in a horror film when you see the monster, because the monster in your head is so much better than the one that they show you, even if it's a good monster. If I wrote the books of Marshall France, I think there would be inevitable disappointment, because everybody has their dreams of what those books of Marshall France are. Like you said, What does the painting look like? It's a pretty woman and she has a lance in her hand. Big deal.

**SFC:** So if a publisher came to you and wanted a sequel to *The Land of Laughs*, you'd have to tell him no?

**Carroll:** I would. Publishers have come to me over the years and dangled these real nice carrots in front of me. One came to me some years ago and said, "Will you write a 500-page horror novel?" There was a lot of money involved. Like every Faustian human being on Earth, I thought about it for a while. But I've got to live with that damn thing. It's like somebody you're married to. I've got to live with the novel for at least a year, and the idea of getting up every morning and writing about...fangs, or part two of the Marshall France saga—I can't handle it. The idea is just too grim for me to even consider it. Although, I mean, some of these offers have been very, very interesting. I'm delighted that the publishers think enough of me to want to make these offers, but I've got to do something that excites me. Very often, when I write movies, someone will come to me and ask, "Can you do X?" and I said, "Yeah. That's great. That excites me a lot too." It's not like I have hesitation about selling out. It's that the project itself has to be interesting enough, money aside, so that I want to get down to work on it. I'm writing a film for a German company now about neo-nazis. It's a subject that interests me. Someone said, "You, Carroll, writing a film about neo-nazis?" Yeah. I like the subject. "Well you're selling out." I guess I am, but if the subject interests me, I'll do it.

**SFC:** Is it a matter that the book must come out of you, rather than someone else's marketing concept, no matter what?

**Carroll:** I would say yes to the point that no one has ever approached me—as far as books are concerned; movies are another matter—and said, "I think you would do a good job writing X," and they come up with an idea, and I said, "Oh my God, that's great. Let's go." It's almost always derivative. It's almost always, for example, "Can you take that weird, spooky Carroll stuff that you write and put it in a post-nuclear society where anything goes?" And I go, "That stuff doesn't fit in a post-nuclear society." That's the whole point of it. It's light and it's subtle and it depends on nuance, and of course post-nuclear society depends on environment. Everything is *Mad-Max* land or something like that. So, as far as book offers go, I have never been offered something that I go, "Oh yes, that would be very, very interesting for me to work on."

**SFC:** But you can do it with movies. Is this because of the ultimately collaborative nature of movie-making?

**Carroll:** I don't think a movie is a collaboration at all. Basically, a movie is a producer's, and if he's famous, it's the director's art. If you work in movies, essentially what happens is you write your script. They chain you to the post like those galley-slaves, and they say, "You will row to the beat of the producer's drum." It's a misnomer to say it's a collaboration. I don't say it meanly. It's just my experience. You don't collaborate. You do what they tell you to do.

So, for example, when I was in California last year working on a project, I said, "This is what I want to do," and the guy said, "Great, great, do it." So I did, and then they said, "Well, no, actually what we want is *that*." That was on the

other side of the Earth. They didn't want to hear what I had to say. They wanted me to change this to that. So, if that's a collaboration, it's a new definition of the term. But, again, if you go to work on films, I think it's absurd—and I hear it again and again from novelists who go to work for films; "Oh they took my book or they took my movie and they chopped it up..." Don't sign the contract. Don't go out there. Don't take their money, because that's the way it works. You're the galley slave. You're paid an enormous amount of money compared to most book projects. Do the work. Go home. Use the check to finance another book. If you're very lucky, like Steve King or somebody like that, you get movies made and sometimes they're very good. But I see film-writing as a financial thing to take you across the waters to your next book. But it ain't no collaboration, never was, and never will be, unless you are someone as powerful as Stephen King, who can say to Steven Spielberg, "No, that's not the film that I wrote for you. Stick with what I did."

**SFC:** But writing a screenplay is a very different experience from writing a novel to order—or is it?

**Carroll:** I don't know. I've never written a novel to order. Let me give you an example of what I know from experience. I went into a meeting once, and they said, "We want to make a sequel to *The Fly*." The Jeff Goldblum film. And they made a bad sequel to it. Then Geena Davis, who was also in the film, had come up with her own concept of a real sequel to the film. They showed me her concept, and it was fabulous. She's a smart woman. They said, "Can you adapt this into a film." And I said, "Sure." They said, "Do you feel any enthusiasm?" and I said, "Yes, this is very smart." So what they were doing was laying down guidelines: Gloria meets the Fly, and the Fly does Gloria, and so on and so on. And what I was doing was doing was translating it with whatever talents I had into a workable hundred-and-twenty page word.

As far as writing a book, they'd say, "Put it in *La-La Land*. Have one elf. Have one fairy." And then things take place. They give you more leeway, but at the same time, I've never been offered enough information so that such a thing has ever interested me. They've never said, "This is what we want you to do," and I could say, "I can see it." With a film, I have been able to see it. Not that it's always successful what I come up with, but it's easier to do."

**SFC:** Doesn't that make a novel more personal, because you came up with it rather than them?

**Carroll:** Yeah. But the problem you sometimes have with book editors is that they say, "We know exactly what kind of books you write, and we think you'd do a terrific job writing about a little fireman who goes to Heaven." Then you have to pull back and say, "Have you read my books? Do you really know what I'm doing?" And a lot of time you can see that they've heard about you but they haven't read you. They don't know what you're up to.

Hollywood is very different, because there is so much money involved that they know their stuff. They're not going to call you into a serious meeting unless they're very, very hip on what you're doing, because they don't want to waste anybody's time. I found in Book Land, people have lots of time to waste, in the sense of, "Do you have any ideas for a book?" and "How about some high concept?" In Hollywood, time is money. I very rarely went to a meeting in which serious stuff wasn't being talked about. Not that you're always going to be involved in the project. But they're looking for a writer, and they're looking for a writer because they want the script as soon as possible. "Can you do it? No? Out.

Next guy." None of this, "Had any ideas recently?" It's very different.

**SFC:** How did you get involved in Hollywood?

**Carroll:** I didn't. I did some film work in Germany. It was okay, but it wasn't enough to grab me and pull me in. So I just went back to writing books. And then an English company bought *After Silence* and asked me if I wanted to write the script, and I said, "Sure." I went out to California to write the script for that. Then I got involved with New Line Cinema and some other companies as well, so that what was supposed to be 3 months turned out to be 15. By that time I was exhausted by the whole experience. When all the work was finished, I was able to go back to Europe.

**SFC:** Are there some movies coming out that you've written?

**Carroll:** *After Silence* is supposed to go into production sometime next year. Whether that'll happen, I don't know. I've just finished the rewrite of *Voice of Our Shadow*. I don't know what'll happen. Again, the mindset you have to have with movies is, take the check, do the work, don't look back. Everybody says, "Oh, you've written scripts. Are the movies going to be made?"

It never works like that. I had an experience where a company was going to make a movie of something I'd written. They raised \$10 million. Within two months, the whole bottom fell out, the company went broke, one person was jailed. I learned from that experience, don't ever expect anything. My short story "Mr. Fiddlehead" was bought by Barry Levinson, and Barry Levinson was very eager to make it. Nothing happened. If it happens, that's the nice cherry on the cake, but the cake itself is the check that you get to allow you to go forward with the work that you're doing at the time.

**SFC:** How does it feel to put real creative energy into something which has a reasonable chance of never seeing the light of day? Presumably, now, if you wrote a novel, you could be certain it would be published.

**Carroll:** Essentially, you just have to have a different way of looking at it. If you're a novelist, and you've been published, you're used to having your face in front of the public. Screenwriters don't have that same thing, unless you're someone extremely successful, like William Goldman or Richard Price. If they write a screenplay, it'll get made. For most screenwriters, it's 1 in 10, 1 in 20, but they're constantly working. They're constantly being paid. They live very good lives. This is the danger of screenwriting. Even if your work doesn't get made into films, they pay you, and they pay you these inordinate amounts. I know a lot of novelists who have become screenwriters, and you never see another novel from them. Basically they're being paid these six figures. You can write a script for 2 or 3 months and just go to Acapulco for a couple of years on what they've given you. Who doesn't want to go to Acapulco?

**SFC:** This sounds like another Faustian bargain. If somebody said, "I'll pay you \$5 million per book, for all books you shall write in the future, and these books will go into my vault and never be published," I can't imagine very many writers would take that—at least not for very long.

**Carroll:** Every writer I know, who is either successful or unsuccessful, is unhappy with their plight. The successful ones say, "My books aren't selling enough. I'm not getting enough PR. They don't make them into movies." The flip side is the guys who write the novels and nobody wants to publish them. I don't think that writing itself is a particularly optimistic trade. The act of sitting



down to write is wonderful, but at the same time, most writers I know are generally unhappy about what's happened to their books. That's because it's out of their control.

Your fun is the actual process of writing the story, the novel, or whatever, but then when it goes out of your hands, all these other people take over, particularly if you're writing screenplays. It's not your ball anymore. It goes out into the field, and nobody likes it when he can't make the rules.

SFC: I've always felt that something I write that isn't published is stillborn. I am not able to write for the drawer, and I don't think I could even if I were paid to. How do you feel about that?

Carroll: The books that I wrote that weren't published—people have come to me over the years and said, "We'll publish them." And I say, "No..." I've not reread them, but my thinking about them is that they're not the sorts of things that are important anymore. I don't know. I look at someone like Wallace Stevens. I don't know if it's true, but Stevens purportedly wrote lots of stuff which was discovered by accident. Somebody unearthed his poems in a drawer or something.

I think that the ultimate writer is the one who writes for himself, and you are increasingly insecure the more you worry about your audience. I would love to be secure enough about my writing—it would be nice to be paid \$5 million too—but secure enough to write a novel, give it to a guy, he puts it in his drawer, and I know I have done my job and I don't have to think about it anymore. I think that we rely far too much on what the critics say, what the sales figures say, and a lot of it is superficial.

When I was young and hadn't published, I thought, "Gee, it must be nice to get a full-page ad in the *New York Times*. Well, I got my full-page ad in the *New York Times*, and it was really nice, but basically it didn't make the book sell a trillion times more, and I didn't get \$5-million advances. It was just a nice, lovely thing. But, we want those full-page ads. We want the front page of the *New York Times Book Review*. We want these signs that we are somewhere. But once we get them, there is a kind of dissatisfaction that sets in almost invariably.

SFC: Money and publication aside, how about the mere perpetuation of the text? If the story is at least published, then there are more copies than the one you have. If your house burns down, the story still exists. Theoretically someone could find it in an old book or magazine a hundred years from now and reprint it, as opposed to the unpublished work, which may be headed straight for oblivion. Do you have any sense that, having gone through the trouble of creating a novel or a story, you have some need to preserve it from oblivion?

Carroll: My ego says yes, of course. Why tap dance in an empty room? There is that part of it.

Continued (again) on page 51

## DON D'AMMASSA'S CRITICAL MASS

### Reviews by Don D'Amassa

**ETERNITY ROAD** by Jack McDevitt, HarperPrism, 5/97, \$22, ISBN 0-06-105208-6

One of the most intriguing devices in SF is and has been the journey of discovery. The protagonist, possibly with companions, sets off to explore another world, another dimension, an unexplored portion of the Earth, an altered future, or other strange environment, revealing little by little the nature of that setting. Novels as

disparate as Wells' *The Time Machine* and Fred Pohl's *Heechee* series have made use of this construct to entice readers to read just another few pages and then another. Jack McDevitt's latest is another fine member of that tradition.

Civilization collapsed at some point in the 21st Century, apparently as the result of a mysterious plague which struck almost everywhere at once. We're introduced to this world in Illiria, a newly democratized confederation of small cities in the lower Mississippi. Although much of the physical superstructure of the earlier civilization remains, no one understands how to build, maintain, or use this legacy. What's more, some of the passed down knowledge is now viewed as mythical. Years before the current story opens, an ill fated expedition left to find the legendary treasure trove of Haven, but only one of their number returned, and he refused to talk about it.

Following the explorer's death, a young woman named Chaka inherits a Mark Twain novel and a host of unanswered questions. Against the advice of nearly everyone, she convinces a small group of companions to accompany her on a second expedition, and therein lies the meat of the story. They set out on horseback and soon encounter manifestations of that earlier civilization including computers and machinery that continue to function, after a fashion.

Their adventures are fascinating and thoroughly entertaining, and I won't spoil your fun by revealing any of the details here, other than to mention the amusing encounter with a still active bank security system. There's humor and suspense and tragedy and adventure, and a clever little mystery to resolve in the closing chapters. This is one where you don't want to wait for the paperback.

**THE BLACK SUN** by Jack Williamson, Tor, 2/97, \$23.95, ISBN 0-312-85937-6

Human expansion into the universe is about to stop. The latest ship of colonists is scheduled to be the last and even that doesn't satisfy extremists who try to sabotage the takeoff. The ship makes a desperate landing on an ice covered world filled with mysteries, ancient ruins, some of which seem to be well tended, odd stones that bring strange dreams and even death, inexplicable lights in the ice and remnants of an ancient civilization that was somehow destroyed. There are also internal tensions among the colonists, some of whom want to try to repair the ship and make another jump, others of whom are resigned to a future on the ice world. A suspenseful adventure story wrapped around a gradually revealed alien mystery, from one of the most respected writers in the field.

**TRADER** by Charles De Lint, Tor, 1/97, \$24.95, ISBN 0-312-85847-7

Leonard Trader is a successful businessman, living a very pleasant life until he wakes up one morning to discover he has traded places with Johnny Devlin, a dissolute, bankrupt and entirely unsavory person who seems perfectly satisfied with their altered circumstances. Trader obviously can't convince anyone else of the truth and Devlin's pass misdeeds make it difficult for him to make friends. Living on the street, he eventually convinces one young woman of the truth and sets out to reclaim his own life. Trader's reconstruction of his life is brilliantly told in this, just the latest of De Lint's fine contemporary fantasies.

**HUNTING THE CORRIGAN'S BLOOD** by Holly Lisle, Baen, 3/97, \$5.99, ISBN 0-671-87768-2

Cadence Drake is a private investigator who stumbles into a bigger case than she expected. Thugs beat her up and lock her in a space station storage cabinet along with a dead body. She recovers and sets out to track down a missing star-

ship that has a unique property. Unlike most such vessels, the Corrigan's Blood cannot be tracked through hyperspace, an ability that makes it ideal for clandestine operations. But how do you track something that leaves no trail? Lisle provides a pretty good space adventure enveloped by a likable pair of protagonists.

**FAIR PERIL** by Nancy Springer, Avon, 11/96, \$23, ISBN 0-380-97345-6

Nancy Springer has written a number of serious fantasies in her career and this new work, though outwardly funny, has serious undertones as well. Buffy is an unhappy woman, whose husband recently walked out and whose daughter seems enigmatically distanced. When Buffy encounters a talking frog who insists he's a transmogrified prince, she refuses to kiss him, instead planning to make a living with his assistance. But daughter Emily is more amenable and less cautious and she subsequently runs off with the transformed Prince Adamus. Definitely a book for readers who want a change of pace, or for anyone who just wants to read a good story.

**INFECTRESS** by Tom Cool, Baen, 3/97, \$5.99, ISBN 0-671-87763-1

Arabella is a super-villain, code name Infectress, who has a twisted plan to restore the Earth's ecological balance. By seizing control of a recently developed artificial intelligence, she can tailor make a plague that will selectively destroy most of the human race. Opposed to her is a tough police officer with a personal grudge. The ensuing battles and plots have much the feel of comic book action. Arabella is too villainous to be credible and the protagonist too narrowly focused to be interesting.

**THE BELL WITCH** by Brent Monahan, St Martin's, 3/97, \$20.95, ISBN 0-312-15061-X

The feud between two 19th century families

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takes a decidedly strange twist when a woman threatens her rivals with unspecified harm, following which a poltergeist begins to play about in their home. At first the incidents are trivial, even amusing, but they grow increasingly frequent, insistent and dangerous, ultimately resulting in a fatality. Supposedly based in part on a true story, one could interpret most of what takes place as mass hysteria and exaggeration. Monahan turns it into an interesting story and an enlightening view of mass hysteria.

**THE FACE OF TIME** by Camille Bacon-Smith, DAW, 12/96, \$5.99, ISBN 0-88677-707-0

Chief Inspector Geoffrey Leach of Scotland Yard is dispatched along with his sergeant to the latter's home town to investigate a series of brutal murders. Shortly after arriving, he discovers he's not wanted, that the locals are more interested in the sergeant, who is the last male of an ancient family charged with guarding the world from a sorcerer entombed within the community. But archaeologists have opened the tomb and the evil spirit is now taking control of bodies and using them as weapons against each other and only the sergeant has a chance of stopping him. Inventive and suspenseful supernatural thriller, with good interaction between the two major characters.

**FOR THE BLOOD IS THE LIFE** by F. Marion Crawford, Borealis, 12/96, \$5.99, ISBN 1-56504-854-7

Once popular, F. Marion Crawford is now largely forgotten except for the title story, one of the classic vampire tales. But this collection, originally published in 1911, includes several other outstanding horror stories as well, including "The Dead Smile," "The Upper Berth" and "The Screaming Skull." Several of the other stories are almost impossible to find, even in second hand collections. They're a bit dated, but still good reading.

**THE SWORD OF MARY** by Esther Friesner, Borealis, 11/96, \$5.99, ISBN 1-56504-936-5

The sequel to *The Psalms of Herod* follows Becca, a feisty young woman who escapes from the man who seized control of her family holding, as she travels to a major city in this post collapse world. Although she eventually finds a haven with her brother, it is the mysterious and treacherous Van who shapes her life there. Becca struggles to find a new place for herself within a system of tribes and castes that she doesn't understand, while elsewhere the villain she blinded is still determined to be avenged. This is an emotionally charged, alternately enraging and spirit lifting novel that deserves a wide reading audience.

**FREEDOM AND NECESSITY** by Steven Brust & Emma Bull, Tor, 3/97, \$25.95, ISBN 0-312-85974-0

James Cobham is missing and assumed dead in a drowning accident, but months later he writes to his cousin indicating that he's alive, recently recovered part of his memory, but has not idea what happened since his disappearance. Meanwhile the woman who loves James is on a quest of her own. Their combined and separate investigations thereafter involve secret societies, nefarious plots and the existence of an underlying magic now gone from the world. Beautifully written as an epistolary novel, rich with historical detail, enlivened by fully drawn characters, this is one of the most unusual and certainly one of the best fantasy novels of the year.

**THE OTHER END OF TIME** by Frederik Pohl, Tor, 10/96, \$23.95, ISBN 0-312-85644-X

Although orbital flight has largely been

abandoned, the government gets suspicious when Patricia Adcock begins raising money to finance a flight to one of the empty habitats. Her cousin is an undercover operative for the police, so they use him to infiltrate her company, where he eventually learns that she believes an alien vessel, probably a lifeless probe, has docked with the station. Their subsequent expedition discovers that a party of aliens has in fact arrived, aliens who possess the secret of matter duplication. While a brainwashed copy of the crew returns to Earth believing they found nothing, the originals (or are they?) are held in a cell on a far world where they discover the menace perceived by another alien species. But who do they believe? One of Pohl's more bizarre works, quite suspenseful, although the ending left me wondering just what had happened.

**VIRTUAL ZEN** by Ray Nelson, AvonNova, 8/96, \$5.50, ISBN 0-380-78185-9

The great nations of our day have passed away, and Japan is part of Pacifica, a blend of eastern and western traditions. John Henry Koyama is the son of a famous musician who discovers that his late father was a fraud, that his songs were written by computers and performed by simulations. Rather than become a figurehead in turn, Koyama runs away from home and assumes the identity of Basho Foster, in whose persona he discovers a musical talent of his own, creating a new sound called wabi. Unfortunately, his success traps him into the same career track as his father, and rebellion could be deadly. A softspoken, quietly effective novel that could almost have been written as contemporary fiction, from an author who doesn't write nearly as much as he ought to.

**THE EYES OF LIGHT AND DARKNESS** by Ivan Cat with Darren Sarvari, DAW, 9/96, \$5.99, ISBN 0-88677-726-7

Earth's only interstellar colony can be reached only through suspended animation, and it is inhabited by an intelligent humanoid species, the Fuzzies. Walker is an involuntary colonist piloting a small ship in that system when he discovers a derelict colony ship, one that has been attacked and is presently occupied by a malevolent alien race. The aliens use pheromones to manipulate the behavior of other species, are powerful predators, and their bodies heal from most wounds almost instantly. Although he attempts to destroy the ship, the aliens manage to reach a larger human installation and the battle is on. Despite a few distracting details—the galaxy is not 170 light-years from end to end, and why would a spaceship have a rudder?—this is an exceptionally suspenseful and rewarding novel, with something of the feel of the Aliens films but without being slavishly imitative. One of the better DAW titles of the past year.

**GODZILLA RETURNS** by Marc Cerasini, Random House Sprinter, 11/96, \$4.99, ISBN 0-679-88221-9

**GODZILLA: KING OF THE MONSTERS** by Scott Ciencin, Bullseye, 11/96, \$3.99, ISBN 0-679-88220-0

**GODZILLA VS GIGAN AND THE SMOG MONSTER** by Alice Alfonsi, Random House, 11/96, \$3.99, ISBN 0-679-88344-4

**GODZILLA ON MONSTER ISLAND** by Jacqueline Dwyer, Random House, \$3.99, 11/96, ISBN 0-679-88080-1

**GODZILLA SAVES AMERICA** by Marc Cerasini, Random House, \$11.99, 11/96, ISBN 0-679-88079-8

Is this the first wave of a new sub-genre, Japanese monster movie books? Could be. The first two are straightforward novels of the giant, mutant dinosaur's latest attacks against the civil-

ized world. Excellent cover art and competently told stories that lose something without the visual effects. The next two are children's picture books with minimal text and less than stunning artwork. The last and in some ways most interesting, is another picture book, but this one rendered in very effective 3-D (special glasses included). The book can be read just as well without the glasses, but it's a lot more fun with them on.

**NIGHT LAMP** by Jack Vance, Tor, 10/96, \$23.95, ISBN 0-312-85685-7

Jack Vance returns to the Gaean Reach for this superb new novel of interplanetary adventure. Jaro Path was raised by two visiting scientists who rescued him from a gang of thugs after he was forced to participate in the murder of his own mother. To save the boy's sanity, most of his memory is erased, and his foster parents refuse to tell him anything about his background until he has reached maturity. Unfortunately, they die prematurely and he is left alone to seek his own identity, as well as adjusting to a society that is so obsessed with prestige and social contacts that it dominates every aspect of existence. With his own unique style of prose, Vance chronicles Jaro's adventures, setbacks, and ultimate triumph, which brings a vicious criminal to justice as well. Vance's writing is like a fine wine; it gets better and better as the years pass.

**MATHEMAGICS** by Margaret Ball, Baen, 12/96, \$5.99, ISBN 0-671-87755-0

Riva Konneva and her daughter are from another universe, one where mathematics are a part of the laws of nature. They find refuge on Earth until her old enemy, a sorcerer, finds a way to cross over. Although most of his magic doesn't work, he can make printed matter disappear, so he finds a job working for a comic book, fire breathing religious nut determined to clean up "filthy" textbooks and modern literature. The fireworks start early and continue through this likable, unassuming fantasy filled with Ball's usual assortment of odd and interesting characters.

**BURNT** by Lance Olsen, Wordcraft of Oregon, 11/96, \$11.95, ISBN 1-877655-20-1

The protagonist of this wonderfully funny, definitely unusual SF novel is a college professor whose life has grown increasingly complex. One of his associates is keeping a human brain alive as an experiment, the rest of the faculty is mad at him for threatening to take a prominent athlete and he himself may have been kidnapped by aliens. Witty prose, outrageous situations, a healthy sense of the absurd and genuinely entertaining writing prevail in this unique look into one of the less obvious side alleys of speculative fiction. Wordcraft, Box 3235, La Grande OR 97850.

**KIPTON AND THE TOWER OF TIME** by Charles L. Fontenay, Royal Fireworks Press, 11/96, \$7.99, ISBN 0-88092-347-4

This is the sixth volume in a series of fantastic adventures aimed at young, female readers. Kipton is a smart, assertive youngster who accompanies a group of scientists on a journey to ancient Mars, after one of them discovers a working time machine on that planet. But shortly after arriving, disaster strikes, in the form of a saboteur among their company and the even more serious puzzle of figuring out how to operate the machine to return. Fontenay mixes mystery and SF devices in this pretty good young adult thriller. The publisher is at 209 High St, Monroe NY 10950.

**ZONE SOLDIERS** by Daniel Ransom, DAW, 12/96, \$5.99, ISBN 0-88677-737-2

A plague has divided America into two separate nations, one where normals live, the other known as the Zone, a feudal region whose inhabitants are proscribed from living among normals.

A prominent woman who wants to improve the conditions of the plague victims plans to use her daughter in a campaign to improve matters, but the two of them are marooned with a normal pilot after a crash in the Zone. Although the pilot isn't fond of the activist, he refuses to abandon the daughter, whose abilities make her a valuable slave to the local warlords. A fast paced action adventure in the classic tradition.

**RAVEN by S.A. Swinarski, DAW, 11/96, \$5.99, ISBN 0-88677-725-9.**

Swinarski, who has written several worthwhile SF novels as S. Andrew Swann, turns his hand to a subset of horror fiction this time, the virtuous vampire. The protagonist is a private detective who loses his memory and his mortality in a single night. As he slowly recovers his past, he realizes that he is now a vampire, having walked into an unexpected situation while investigating the disappearance of a child. Dismayed by his bloodlust (although he only kills bad people), he nevertheless is determined to finish the job he agreed to and in the process discovers that the world of vampires is even more complex than he supposed. An agreeable, workmanlike variant of this story, with a fairly good mystery but not a lot of suspense.

**IRON MAN: OPERATION A.I.M. by Greg Cox, Boulevard, 12/96, \$5.99, ISBN 1-57297-195-9**

The latest Marvel Comics spinoff novel has Iron Man teaming up with War Machine, Captain America and the Black Panther against the adaptoids, shapechanging creatures designed by the sinister A.I.M., now directed by their runaway creation Modok. The adaptoids mimic the appearance and powers of numerous supervillains as they battle the good guys all over the world. Cox blends a few genuine plot surprises into this high tech slugfest.

**SHATTERHAND by Jake Page, Del Rey, 11/96, \$5.99, ISBN 0-345-39721-5**

Although this is labeled as an alternate history story, it's more properly secret history, since the variance from our timeline is covered up completely and would have led to the same future. It's the waning days of World War II and the Germans have hit upon a desperate plan to disrupt US forces. They smuggle captured American tanks into Mexico and then across the border into the US southwest, where they have made an uneasy alliance with certain dissident native American leaders to foment a rebellion against the central government. A pretty good thriller follows, though I doubt anything on this scale could have been kept concealed.

**THE MEMOIRS OF ELIZABETH FRANKENSTEIN by Theodore Roszak, Bantam, 11/96, \$5.99, ISBN 0-553-57637-2**

**I AM FRANKENSTEIN by C. Dean Andersson, Zebra, 11/96, \$5.99, ISBN 0-8127-5422-X**

Frankenstein seems to be making a comeback lately, witness these two very different approaches to the theme. Roszak writes from the point of view of Victor Frankenstein's wife, Elizabeth, implying that she was an equal partner in his misdeeds, having mastered the dark arts. Her fate then is punishment for this transgression rather than a byproduct of her husband's sin. Andersson, on the other hand, writes from the monster's point of view and he also reveals the dark, supernatural secrets that Mary Shelley chose to conceal. Read together, the two books provide interesting variations of the central theme. It's Andersson's most ambitious and successful book and an entertaining, workmanlike effort from Roszak as well.

**CROTA by Owl Goingback, Donald Fine, 10/96, \$21.95, ISBN 1-55611-480-X**

Crota is a prehistoric, intelligent creature who has been in suspended animation in a buried, underground city until an earthquake opens an egress to the surface. Free again, the Crota begins hunting its prey, primarily human, while the local authorities speculate about serial killers and wild animals run amok. The local sheriff realizes the truth when he narrowly escapes an attack by the Crota and he finds a weapon with which to strike back when a young medicine man teaches him to free himself of his preconceptions. A powerful, nerve tingling story filled with well rounded characters and enriched by the carefully crafted background. This is the kind of book to point to when someone says modern horror is moribund.

**DESPERATION by Stephen King, Viking, 9/96, \$27.95, ISBN 0-670-86836-1**

**THE REGULATORS by Richard Bachman, Dutton, 10/96, \$24.95, ISBN 0-525-94190-8**

**THE GREEN MILE #3: COFFEY'S HANDS by Stephen King, Signet, 5/96, \$2.99, ISBN 0-451-19054-8.**

**THE GREEN MILE #4: THE BAD DEATH OF EDUARD DELACROIX by Stephen King, Signet, 6/96, \$2.99, ISBN 0-451-19055-6**

Stephen King fans are going to have a lot of reading to do in the next few months. The first two novels are linked in an amusing but not particularly functional fashion. Both involve a mysterious entity released from a newly uncovered mine shaft, one where several dozen Chinese workers were killed by a cave-in many years before. And most of the characters, or at least their names, appear in both books, although they have different personalities and histories.

Desperation is a small southwestern town near the mine. When the entity escapes, it seizes control of a human body and then begins killing virtually everyone within and passing through the area, except for a handful of people it instead feels compelled to imprison. These include an 11-year-old boy who has recently found religion, who reveals to the others that they have been chosen by God to prevent the escape of the creature known as Tak.

In *The Regulators*, an autistic boy whose family were murdered shortly after visiting the same

## Some parts of *Science Fiction Chronicle* first appeared in 1963 as *Algol/Starship*

Before *Science Fiction Chronicle*, SFC's editor published *Algol* (later *Starship*) from 1963 to 1984; it won a Hugo Award in 1974. These issues are still available, the remnant of a dwindling horde of good reading about SF and fantasy. All have full color covers, interviews, long articles (many barely dated), columns by Vincent Di Fate, Robert Silverberg and Frederik Pohl, and long book reviews by Richard Lupoff and Susan Wood. Buy 'em now, before they're gone!

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mine site is the focus for a series of bizarre manifestations. Using the forms of a children's cartoon show, a similar evil entity, also called Tak, materializes vans full of gun toting supervillains who begin systematically slaughtering everyone in the boy's neighborhood, a neighborhood which has also been mysteriously cut off from the outside world.

Both novels rely heavily on the gross out, as King finishes off each character in more gruesome fashion than the last. The impact tends to wear off in books of this length, however, and *The Regulators* in particular becomes tedious at times. Yes, it's possible to be bored even by a vividly described evisceration. *Desperation* works much better because there are genuinely suspenseful elements working all the time alongside the gore, and King spends more time helping us understand, and identify with, his characters as well. I would have enjoyed it more had it not directly followed my reading of the Bachman title.

That's also the biggest asset of the third and fourth installments of *The Green Mile*. King's depiction of the wardens and residents of death row is intriguing and convincing. I feel I know the characters from the three short segments published to date far better than any of those in the two much larger novels. And in part four, he really turns up the pressure, with a gruesome death and clear implication of the direction the final two volumes will be heading. Each title is enjoyable in its own way, and *Desperation* has some scenes as good as anything King has ever done. But only *The Green Mile* sequence has the strong characterization that separates King's novels from his competitors.

**MASTER LEVELS FOR DOOM II, ID Software, 1996, \$29.99, ISBN 1-56893-263-4**

*Doom* and *Doom II* revolutionized computer gaming, and even though the level of sophistication has continued to advance, there remains a strong core of support for the original games. This CD contains 20 new levels for *Doom II*, apparently designed by ID Software, along with an incredible 3,000 levels created by fans. There's an easy to use shell program to allow you to patch these into your game play (but you'll need to buy the actual game separately). So if like me you find it genuinely relaxing to prow through convoluted caverns and buildings carrying a double barreled shotgun waiting to be attacked by hideous creatures, there are many, many, hours of relaxation to be found here.

**BABYLON 5: ENTERTAINMENT UTILITY, Sound Source Interactive, 1996, \$29.95**

Although *Babylon 5* has lagged behind *Star Trek* and *Star Wars* at producing product tie-ins, the topnotch SF television series gains significant ground with this new CD Rom. This isn't a game; it consists of audio clips, still photos, and short film clips from the series, the last of which are particularly impressive. There's a utility that will randomly choose one of the many full color, high detail still photos as Windows wallpaper, and another that allows you to customize a screen saver by choosing either one or many of the clips and stills to be shown sequentially. You can tie the audio clips to common Windows activities. The software is easy to set up and use, and the publisher is even considerate enough to include an automatic uninstaller program.

**TARRY TILL I COME by Alexander Dumas, Mark Owings, 1995, \$1.**

**THE SCARLET EMPIRE by David M. Parry, Owings, 1995, \$1.**

**ORPHANS OF TIME edited by Mark Owings, Owings, 1995, \$1.**

These are reprints on diskette of lost "classics" of the genre, available on either 5.25" or 3.5"

diskettes for \$1 each, plus \$1.50 per order for shipping and handling. The Dumas is a sometimes tedious story of the Wandering Jew, dated but of interest for historical reasons. David Parry's story of a man who visits a communist dystopia in Atlantis is less interesting, didactic and derivative even for 1906. The last title is a collection of varying quality, the most interesting of which are three stories by Stanley Waterloo. "The Temple to the Forgotten Dead" is also of some interest. From 1113 West 40th Street, Baltimore MD 21211. Owings is also looking for suggestions for further volumes.

**DRAGON WAKING by Craig Shaw Gardner, Ace, 10/96, \$5.99, ISBN 0-441-00373-7**

The second volume of the Dragon Circle picks up the action right from the outset. A neighborhood has been wrenched from our world into a magical realm where various parties contend for jewels called the dragon's eyes. The Dragon itself is a godlike being who is apparently on the verge of waking from a generations long sleep. Some of the newcomers are recruited into the army of the evil wizard Nunn, but others find more likable companions to champion, and still others prefer to make their own way. One has a magical sword that makes him thirst for blood, another is dead but has risen, and yet another is a woman whose only strength is her possession of one of the jewels. The interaction of all the rival parties is rapid fire, and a series of reversals involving Nunn, a scurrilous tavernkeeper, and two young people is particularly engrossing. Unlike most middle volumes of a trilogy, this does more than just serve as a bridge from first to last.

**THE TOWER OF BEOWULF by Parke Godwin, Avonova, 8/96, \$5.99, ISBN 0-380-72165-1**

Parke Godwin has used Robin Hood and Camelot as inspiration for his fine historical fantasy novels in the past, and now he makes similar use of Beowulf. A natural leader but forever humiliated by what he interprets as a loss of honor in his youth, Beowulf leads a band of adventurers to battle Grendel, the monstrous grandson of Loki, who slays any who walk by night in the castle he regards as his birthright. Beowulf kills the monster and then must deal with his even more dangerous shapenancing mother, who seeks revenge for her son. Godwin balances realism with the fantasy elements, the battles are fierce and furious, and he even provides an aftermath in which Beowulf deals with the anger of the gods. One of the best modern fantasies based on Norse mythology.

**THE DIG by Alan Dean Foster, Aspet, 2/97, \$6.50, ISBN 0-446-60379-1**

This is yet another novel based on a computer game, from LucasArts. A mysterious asteroid enters Earth's orbit and seems likely to impact on the surface, so the US and Russian governments put together a mission to destroy it. But the astronauts placing the charges find an obviously artificial opening on the surface of the asteroid, explore within, and are transported to the world Coeytus where they solve a succession of puzzles while the sentient inhabitants of that world watch from hiding, evaluating their new guests. Foster turns this into a fairly interesting novel, but the original premise wasn't that fertile to begin with.

**THE BLOODY RED BARON by Kim Newman, Avonova, 1/97, \$5.99, ISBN 0-380-72714-5**

Newman's *Anno Dracula* was one of the major horror novels of its year, and now he returns to that alternate world for a fascinating followup. Dracula has been thrown out of England, but now he has the ear of Kaiser Wilhelm and is the none

too secret force behind the Central Powers in the Great War. One of the most colorful elements of that conflict was the dogfights between British and German pilots, the most famous of whom may be Baron Von Richtofen. In a world filled with historical and fictional characters ranging from Edgar Allan Poe to Dr. Moreau to Mycroft Holmes, Newman presents a secret German experiment with shapenancing that may result in the ultimate weapon of the skies, flying vampires who snatch their enemies from their cockpits. A deliciously grotesque story filled with inside jokes and allusions, and a bloody good climax as well.

**BLOOD: A SOUTHERN FANTASY by Michael Moorcock, Avonova, 9/96, \$12, ISBN 0-380-78078-X**

The ever unpredictable Michael Moorcock is back with another major novel, this one as intricate as anything he's ever done. In an effort to find a new energy source, engineers opened a rift between the universes and set loose the forces of chaos. Electricity no longer works, North America is fragmented into separate nation states, and one of the safest professions is to be a Jugador, a kind of professional gambler in a game that affects the fate of universes. Although there's a very active plot, the aspect that makes this book work so well is the elaborate detail of the created world, which for all its chaotic nature seems very logical and reasonable. Hitch a ride on Moorcock's imagination and explore the multiverse.

**WHITE PAPERS by James White, NESFA Press, 11/96, \$25, ISBN 0-912368-71-4**

James White's stories of Sector General, a non aligned space station catering to the medical needs of myriad alien species, have been entertaining SF readers for more than 30 years. Some of those early stories are included here, along with several others, a good selection of fan writings and a timeline and other notes on the Sector General series compiled by Gary Louie. As always, NESFA does a nice job of packaging, including a Di Fate cover and even some internal illustrations. From NESFA at Box 809, Framingham MA 01701; add \$2 p&h.

**ROAD WARRIOR, Gametek, 1996, \$49.95**

*Road Warrior* brings together two of the most popular types of computer game, driving and combat. The player takes the part of an escaped convict in a future that is a blend of *Bladerunner* and *Road Warrior*, high tech devices in busy cities, surrounded by wastelands and lesser equipments. You drive an armored cab, equipped with various weapons and amounts of ammunition, depending upon the mission you are involved with. Sometimes you have to win a race, or perhaps a demolition derby. On other occasions you have to meet some other condition, travel a stated distance without being destroyed, or within a certain time limit, destroy specified enemies, locate and destroy artifacts. The graphics are excellent, but the individual missions vary considerably. One drawback is that you cannot try advanced missions until you have solved all that have gone before, so encountering one that you cannot outwit fences you off from the rest of the game. The cartoon still interludes didn't thrill me either, although you can skip them with a keystroke. On balance, it's a better than average game requiring a CD Rom drive and lots of hard drive space.

**SPACE DUDE, Eryvware Software, 1996, \$39.95**

Here's a space game for those of you tired of shooting enemy spaceships or blasting asteroids. Space Dude is a humorous figure who has to save the golden city by defeating an invading army and destroying its leader. On his trusty surfboard, the Dude avoids a variety of nasty creatures native to his world that try to eat him while setting up

defensive bases along the perimeter of the city and launching pre-emptive attacks against the enemy. Graphics and sound quality are good though simple, and game play is easy to learn. Once you have defensive positions established, you can travel to them instantaneously to ward of an attack. Dude's silly voice gets a bit wearing at times, but otherwise this is a lot of fun.

**DESCENT II, Parallax Software, 1996, \$49.95**

The sequel to the original *Descent* is just as visually impressive as the first game, and adds a couple of new twists along with many new levels to explore. You pilot a fast spacecraft through tunnels and chambers on a variety of missions to rescue astronauts and destroy reactors, always remembering to escape rather than get caught in the resulting explosion. Action is wild with robot defenders coming from any direction including above and below, with increasingly sophisticated armament. There are new weapons and power ups and shields to locate on the way. Two new twists are the provision of a guide robot who can either lead you on the most direct path to defeating a level (although it occasionally gets puzzled by a locked door), and an enemy robot that steals your weapons. Non-stop, nerve wracking fun.

**TIME AND LIGHT by William Bornefeld, Borealis, 5/96, \$5.99, ISBN 1-56504-914-4**

The remnants of humanity live inside a domed habitat, venturing out into the supposedly radioactive wastelands only for short periods of research. One such venturer is Dr. Noreen, who discovers a cache of prohibited photographs of the time before the cataclysm destroyed civilization. His secret knowledge transforms his life, as he comes to realize that the government is concealing the truth. And he's sex. A lot. This is a pretty basic SF theme, served up with nothing really new or interesting. The cover is a perfectly mundane photograph that certainly wouldn't sell many copies as SF.

**THE IMMACULATE by Mark Morris, Borealis, 5/96, \$5.99, ISBN 1-56504-948-9**

A mildly supernatural but intensely suspenseful thriller about a horror writer who survived being brought up by a violent and abusive father. Now successful, Jack Stone learns of the death of his father, and begins to see his ghost, events which draw him back to his hometown where he faces a terrifying confrontation with a childhood enemy and an insane young woman. Morris has a definite talent for creating loathsome villains, particularly the human ones, and there are two of his best in this novel. Previously published in the UK in 1992.

**PIRATES OF THE UNIVERSE by Terry Bisson, Tor, 4/97, \$12.95, ISBN 0-312-86295-4**

The solar system is reeling in the aftermath of a series of wars that have changed the political and even physical aspects of the human community forever. Perhaps coincidentally, Petyes—star travelling jellyfish—periodically appear near the moon, and their "flesh" can be harvested for great wealth. The protagonist is one such hunter whose life is upset when his brother escapes from a political prison on Earth and his own trustworthiness is called into question. Filled with Bisson's unusual perspectives including a mini-civilization of microscopic machines. This is a novel that will appeal to SF traditionalists as well as those readers who prefer a more modern approach to the field.

**TIME BURIAL by Howard Wandrei, Fedogan & Bremer, 1/96, \$29, ISBN 1-878252-22-4**

Howard Wandrei was a steady producer of weird short stories during the 1930's, ranging from SF to occult to pure horror. This retrospective look at some of his best work includes his two best stories, "Macklin's Little Friend" and "The Black Farm". The former is still a chilling variation of the alien parasite story, and the latter is a sort of extended, adventurous extrapolation of Ambrose Bierce's "The Damned Thing". Other stories involve the dark side of time travel, werewolves, criminals, even some wry humor. Although by modern standards some of these are rather crude, at his best Wandrei produced some minor classics that retain their entertainment value to this day.

**DANGER MUSIC by Stepan Chapman, The Ministry of Whimsy, 12/96, \$4.25**

**BEYOND THE LAMPLIGHT by Donald R. Burleson, Jack O'Lantern Press, 11/96, \$14.95, ISBN 1-57502-274-5**

**THE BOOK OF LOST PLACES by Jeff VanderMeer, Dark Regions, 11/96, \$8.95, ISBN 1-888993-06-5**

**MIDNIGHT PROMISES by Richard Chizmar, Gauntlet, 10/96, \$35, ISBN 1-887368-03-5**

Single author short story collections have become a rarity in the mass market arena, but they're healthier than ever in the small press. These five volumes cover a full range of production values and themes and each of them should be welcome news to readers. Stepan Chapman provides ten very short, acerbically satirical glimpses of the human condition in this "no frills" chapbook from Box 4248, Tallahassee FL 32315 (add \$2.99 p&h).

Donald Burleson has been writing interesting short horror fiction for years and this good looking collection brings together nearly three dozen. There are bits of humor sprinkled throughout, but for the most part these are dark, suspenseful tales for horror readers and anyone else interested in a vicarious thrill. Order this one from Box 1185, Lockport, NY 14095. Jeff VanderMeer is one of the more interesting new writers working at shorter lengths and *The Book of Lost Places* brings together nine of his decidedly strange stories, drawn from professional and semi-professional magazines. I particularly liked "The Bone Carver's Tale". Everything from fantasy to horror in this one; from Box 6301, Concord CA 94524.

Richard Chizmar isn't just the editor of *Cemetery Dance*; he's also a talented writer of dark suspense fiction. The stories in *Midnight Promises* are decidedly slanted toward crime and

mystery but usually with a darker theme than mainstream mystery fiction. "Heroes" and "The Sinister King" are my favorites here. From 309 Powell Road, Springfield PA 19064.

**LADYLORD by Sasha Miller, Tor, 1/97, \$6.99, ISBN 0-812-54949-X**

Lady Jever is the only child of the ruler of a province in a magical Asian kingdom. On his deathbed, her father proclaims her a son so that she can break precedent and assume his position, a move that instantly raises a legion of enemies, the most formidable of which is the First Lord. Rather than refuse outright to accept her claim, the First Lord assigns her a suicidal mission to find a dragon's egg, a mission which she accomplishes by having a maid impersonate her to distract mundane enemies while she and a loyal companion set off to reach their goal. Nicely done adventure with a protagonist who is sharpwitted as well as a skilled warrior.

**NIGHT SKY MINE by Melissa Scott, Tor, 8/96, \$24.95, ISBN 0-312-85875-2**

Something strange has been happening in one region of the galaxy. Miners are abandoning their posts, fleeing from attackers that they never see, but in whose existence they devoutly believe. Elsewhere, a young woman who knows little of her own personal history becomes involved in the elaborate world of virtual reality, and learns the legend of a self aware program that might become intelligent enough to pose a menace to the real world. Scott's virtual universe is even more fascinating than her real one, a milieu where programs are lifeforms, fauna or flora, and people plug in to hunt down the more exotic varieties. Her real world mystery plot is suspenseful and even chilling. Another in her growing string of successful adventures.

**DRAMATICA PRO, Screenplay Systems, 1996, \$399**

Software for Mac or Windows. This is, believe it or not, a program designed to help writers work out the logic of their stories. You answer a series of questions about your characters, the conflicts within and among them, and other details of the story. All of this is gathered into a subset which then prompts you to resolve problems with your concept. You can even assign tiny pictures to your characters to help you keep them straight. On the one hand, I can see this as a useful exercise in logic. Running through a few scenarios in this detail would certainly help fledgling writers to grasp the complexity of what they are trying to create. On the other hand, however, I can't believe

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writers would go through the tedious process for every short story they wanted to write. Among other things, there'd be the tendency to inflate everything written to accommodate every minor question raised by the process. This software might well serve a beginner trying to understand what it means to write a story. But writing is as art as well as a skill, and this effort to reduce the creative process to a series of predetermined steps is not likely to succeed. Screenplay Systems, 150 E. Olive Ave #203, Burbank CA 91502.

**BLADERUNNER: REPLICANT NIGHT** by K.W. Jeter, Bantam, 10/96, \$22.95, ISBN 0-553-09983-3

Jeter's second novel featuring Philip K. Dick's Rick Deckard opens in an orbiting film studio where the ex-bladerunner has agreed to be technical adviser to a film based on his life. But when the stage bullets turn out to be real, Deckard resigns, only to find himself plagued by a briefcase that contains Roy Batty's consciousness, minions of a shadow Tyrell Corporation, agents of a mysterious replicant revolutionary movement, and the borderline insanity of Sarah Tyrell. Jeter is one of the few writers who could have so successfully adapted the world of Dick's novel and the film variation and written plausible extensions to the story that remain true to the author's original vision.

**HUMPTY DUMPTY** by Damon Knight, Tor, 9/96, \$22.95, ISBN 0-312-86223-7

Wellington Stout is in Italy to attend a wedding when he is shot in the head in a restaurant. Although he recovers quickly, the world around him subsequently seems wildly askew. There is a secret society of dentists trying to shape humanity's future, possible alien interlopers hidden on Earth, and everyone seems to want to enlist him to their cause. Is it all real or is Stout hallucinating? Only the author may know for certain is the wryly humorous futuristic romp.

**GROGLEMEN** by Debra Doyle & James D. MacDonald, Harcourt Brace, 9/96, \$15, ISBN 0-15-200235-9

**LITTLE SISTER** by Kara Dalkey, Harcourt Brace, 10/96, \$17, ISBN 0-15-201392-X

Although both of these books are ostensibly for young adult readers, they could easily have been marketed for a general audience as well. Doyle & MacDonald provide a SF novel set after a plague has devastated civilization. Pockets of survivors hang on in the aftermath, struggling to avoid the plague, starvation and the attentions of the sinister Groglemen, holdovers from the old central government. Nicely handled throughout. Dalkey's fantasy novel is about a young Japanese girl who crosses into a magical world when her family is abducted in order to recruit a powerful supernatural creature to her cause. It draws heavily on a fantasy tradition only lightly treated in contemporary fiction and is both well written and unusual.

**STAR TREK: FIRST CONTACT** by J.M. Dillard, Pocket, 12/96, \$21, ISBN 0-671-00316-X

**TRIALS AND TRIBBLATIONS** by Diane Carey, Pocket, 12/96, \$3.99, ISBN 0-671-00902-8

Here's two *Star Trek* adventures you might have already seen. The first is from the latest motion picture, in which the Borg travel back through time to conquer the Earth and prevent the formation of the Federation, unless Captain Picard and company can defeat them. The second is a recent episode of DS9 which cleverly mixed scenes and characters from the original "Trouble with Tribbles" episode with the new cast, which has gone back through time conveniently to prevent the assassination of Kirk by means of a

tribble with a bomb inside. Carey does a good job of capturing the light humor of the episode, just as Dillard does a pretty good job of recreating the suspense of the film, hampered as she was by the lack of special effects.

**TIME FAMINE** by Lance Olsen, Permeable Press, 11/96, \$12.95, ISBN 1-882633-15-6

Don't be put off by the fact that this isn't one of the major SF publishers. Time Famine is a major new novel from one of the more interesting new writers in the genre and it's filled with enough ideas for an entire shelf of books. America has become fragmented and various states have been purchased outright by major corporations. At Belsenland, a theme park based on you know what, there's been an accident. A minor earthquake ruptured a nuclear reactor, releasing a cloud of deadly radiation and people have begun to experience a distorted sense of time. Or maybe it's the majority whose view is distorted. Within this unique, often hilariously funny near future is also a realistic, sometimes frightening retrospective on the Donner Party. To see how this all fits, you're going to have to read the book. If you don't care, read the book anyway, otherwise you're going to miss something special. From 47 Noe Street #4, San Francisco CA 94114.

**A DOZEN BLACK ROSES** by Nancy Collins, White Wolf, 11/96, \$21.99, ISBN 1-56504-872-5

A gunslinger arrives in a small town dominated by two rival gangs and joins both of them clandestinely in order to turn them against each other and free the townspeople. At least that's how I first encountered this story, as a Clint Eastwood spaghetti western. Nancy Collins alters the small town to a forgotten neighborhood in a major city and the two gangs of outlaws are vampires in this latest edition to the "World of Darkness" series. The mysterious stranger (unnamed until the final pages, another nod to the Eastwood film) is a vampire as well, but one with extraordinary powers because she did not die during the transformation. Nancy Collins seems incapable of writing a bad story and you'll enjoy this latest as well, even if you do know the entire plot beforehand.

**HAIR OF THE DOG** by Brett Davis, Baen, 3/97, \$5.99, ISBN 0-8771-87762-3

This sequel to *The Faery Convention* further explores an alternate America where all the creatures of legend have emerged from hiding to claim citizenship. The story focuses on werewolves this time, when a philanthropist announces that a treatment has been developed which will cure werewolves of their shapechanging curse. There are problems, however. Many of the lycanthropes have no interest in changing and others suspect that there are concealed side effects that haven't been revealed. Davis delivers another nice mix of seriousness and humor.

**IN SEARCH OF WONDER** by Damon Knight, Advent, 12/96, \$20, ISBN 0-911682-31-7

This superb collection of reviews and essays first appeared in 1956, but the new edition has added another 30,000 words including new essays and expansions of old ones. Knight discusses and dissects books by such famous names as Isaac Asimov, A.E. van Vogt, Robert Heinlein, Kuttner and Moore, C.M. Kornbluth and others. There's praise and faint praise and more than a little damning, inside information, thought provoking insights, amusing observations and penetrating analyses, all smoothly written and wonderfully thought through. This is the collection that first made me interested in reviewing SF, so if you want to know who to blame, here's your chance.

**A PRINCESS OF MARS** by Edgar Rice

Burroughs, read by Stan Winiarski, B&B Audio, 12/96, \$16.95

**THE GODS OF MARS** by Edgar Rice Burroughs, read by Grover Gardner, B&B Audio, 12/96, \$16.95

The first two novels of Edgar Rice Burroughs' *John Carter of Barsoom* come to audio tape, abridged but fairly seamlessly. I hadn't read these novels in years and had forgotten the mind boggling coincidences and other literary failings of the books, but despite that, there's an enthusiasm and story telling gift here that still entertains. Who could forget Carter's first encounter with the green Martians, the war with the Firstborn, the hideous plantmen, the skyships of Helium, or the incomparable Dejah Thoris? A good trip down nostalgia lane and a first trip through a series of wonders that no one would bother to right nowadays. But I do wish the cover artists had read the text. Green Martians have four arms, tusks and stand twenty feet tall; they're not just green skinned humans.

**RISE OF A MERCHANT PRINCE** by Raymond E. Feist, Avon, 8/96, \$23, ISBN 0-380-72087-6

The second volume of the *Serpentwar Saga* takes a decidedly new turn. Demonic invaders from another universe are threatening to cause a world destroying war. Although knowledge of the invaders is not generally known, officials of the government are quietly organizing to prepare their people, their army, and their economy for a major conflict. Rupert is a pardoned criminal whose ambition is to become the richest merchant in the kingdom, and he has the wit (and some secret aristocratic support) to achieve his goal. At the same time, he has made a powerful enemy among his rivals, and contracted a marriage of convenience, a wife for whom he feels affection, if not loyalty. Although there are some adventurous things going on in the background, the focus of this episode is Rupert's rise, his seriously flawed personality, and the quiet preparations for the conflict to come. Though it lacks a real climax, the novel advances the overall story convincingly and prepares us for the crises to come.

**INHERITOR** by C.J. Cherryh, DAW, 2/97, \$6.99, ISBN 0-88677-728-3

This is the third volume of a series set on a world where human colonists are the involuntary guests of an alien race whose society is based on intrigue, political assassination, and distrust. The two races are geographically separated, but the world gets much smaller when a starship arrives in orbit, promising access to the starlanes for human and alien alike. We see most of the unfolding story through the eyes of a human ambassador who struggles to find a safe path amidst the various factions and find an acceptable, just resolution for all concerned. Thoughtful, complex, and intelligently plotted, with one of Cherryh's more interesting cultural set-ups.

**WILDSIDE** by Stephen Gould, Tor, 1/97, \$5.99, ISBN 0-812-52398-9

Gould's second novel has a similar protagonist, a teenager who doesn't quite fit in but who has access to extraordinary opportunities. Charlie's secret is that he has inherited a farm on which is located a gateway to an alternate Earth where human beings never evolved, and where vast mineral wealth remains untouched. He recruits several of his friends into the development of a shadow company to exploit the other world, but their efforts soon run afoul of the federal government, specifically a violent agency official who intends to seize control of the gateway at all costs. Another satisfyingly well plotted and characterized adventure story.

MAN O' WAR by William Shatner, Ace, 6/97, \$6.99, ISBN 0-441-00454-7

This is an old fashioned solar adventure revolving around the virtual enslavement of the Martian colonial population by a megacorporation. Benton Hawkes is an honest Terran diplomat appointed governor just as things seem headed for open rebellion, but several attempts are made on his life even before he takes over his new position, and there is some evidence indicating that it might not be the rebels who are responsible. Hawkes is a take-charge character whose honesty becomes almost a caricature; few readers will have any trouble separating villains from heroes, or failing to predict how it's all going to come out in the end.

**WALKING THE LABYRINTH** by Lisa Goldstein, Tor, 2/97, \$9.99, ISBN 0-312-85968-6

Molly Travers is puzzled when a private detective approaches her for information about her family, who for many years supported themselves as a travelling magic show. Although she dismisses him initially, there are unsettling questions, the possibility that she has been lied to for most of her life, the even more disturbing possibility that a murder has been committed and concealed. She travels to England with the detective to investigate a society that claimed to have practiced real magic, and discovers that her family was a splinter group from that Order. But someone else is interested as well, and when Molly stumbles across a dead body, the mystery takes on a much more sinister aspect. Goldstein's deft touch makes this contemporary fantasy much more than the simple mystery it appears.

**THE PLOTTERS** by Gareth Roberts, Dr Who Books, 12/96, \$5.95, ISBN 0-426-20488-3

**SPEED OF LIGHT** by Paul Leonard, Dr Who Books, 11/96, \$5.95, ISBN 0-426-20487-5

Two recent "Missing" adventures of Doctor Who. The first Doctor is featured in a visit to the reign of King James in 1605, just in time for the Guy Fawkes plot to blow up Parliament. But is Guy Fawkes really responsible, or it is the mysterious Spaniard, the self serving Roger Catesby, or perhaps someone else entirely. The second is more interesting but less convincing. The Tardis has gone astray, leaving the third Doctor on the planet Nooma, an illegal colonization experiment gone terribly wrong. On Nooma, death is a transformation rather than an ending and an entire world may be about to die.

**3001: THE FINAL ODYSSEY** by Arthur C. Clarke, Del Rey, 3/97, \$25, ISBN 0-345-31522-7

The fourth and presumably last installment of the series that began with 2001 takes place a millennium later. A space miner finds the frozen body of Frank Poole drifting in space and science has advanced to the point where he can be restored to life. Poole then undergoes an extensive adjustment to the new world in which he finds himself and in fact nothing much happens other than a travelogue until the final few chapters, wherein we discover that the monoliths left millennia past by an alien race have begun to malfunction and may inadvertently wipe out the human race. Clarke takes the opportunity to take some pot shots at aspects of our society he dislikes, although his future has its downsides as well. A fun tour, but without the dramatic tension that would make this a really good novel.

**THE MARVELLOUS LAND OF SNERGS** by E.A. Wyke-Smith, Old Earth Books, 11/96, \$15, ISBN 1-882968-04-2

This uneven children's fantasy apparently was one of the influences on Tolkien's *The Hobbit*. It's an episodic adventure story about some children wandering through a magical world filled with cute creatures as well as evil witches and menacing giants. Despite some interesting parts, the novel's value is primarily historical, with little to hold the interest of modern readers. Profusely illustrated with black and white drawings in this nicely produced facsimile edition. From Old Earth Books, Box 19951, Baltimore MD 21211.

**FABLES AND FANTASIES** by Brian Stableford, Necronomicon Press, 11/96, \$4.95

This chapbook reprints ten short pieces by Stableford, all fantasy, the best of which is "Aphrodite and the Ring". The stories are all fables, an evil queen who sells her soul to the devil, a conference of Atlanteans seers who can't predict their own doom, the plight of the last two dragons in the universe. The stories have all been previously published but are very hard to find. Orders to Box 1304, West Warwick RI 02893.

**THE FLEET OF STARS** by Poul Anderson, Tor, 3/97, \$24.95, ISBN 0-312-86036-6

The fourth and final volume of the series that began with *Harvest of Stars* is set generations after the events of the previous volumes. Anson Guthrie is concerned about what is happening back in the solar system. The human race is apparently following the lead of its sophisticated, self aware, superintelligent computers. As they threaten to spread out among the stars, Guthrie is concerned that this will once more pose a threat to the future of human freedom. In form, the plot is pretty much a grand tour of the future, but

## Science Fiction Chronicle's 16th Annual Reader Awards Ballot

All readers are encouraged to vote for the SFC Reader Awards, which have been awarded annually since 1982. All subscribers whose subscriptions are still in effect, as of the voting deadline of August 1st will have their subscriptions extended by one issue. **Non subscribers who include this ballot with their subscription payments will get an extra issue.** Final results will be published in the September 1997 issue.

### VOTING DEADLINE: All votes must

### be received no later than August 1st!

**CATEGORY DEFINITIONS:** To be considered, all works must have been published in English during 1996. Publication or cover date takes precedence over copyright date. Individual stories in a series are eligible only as individual stories. Nothing may be withdrawn from consideration. You may NOT list "No Award" as a nominee in any category.

**NOVEL:** a work over 40,000 words. **NOVELLA:** any work under 40,000 words but over 17,500 words. **NOVELETTE:** any work under 17,500 words but over 7,500 words. **SHORT STORY:** any work under 7,500 words.

**DRAMATIC PRESENTATION:** a film, separate episode of a TV series, or a radio dramatization.

**PROFESSIONAL ARTIST:** one whose work appears on the covers of books, paperbacks or professional magazines.

**PRO EDITOR-MAGAZINES:** the editor of any serial publication sold on newsstands, in bookstores or by subscription, devoted primarily to SF and/or fantasy stories, with an average circulation over 10,000 copies.

**PRO EDITOR-BOOKS:** the editor of a professional line of hardcovers or paperbacks, of an original or reprint anthology series, sold primarily in bookstores and retail outlets during 1996, devoted primarily to SF and/or fantasy.

**SEMI PROZINE:** A publication devoted to SF/fantasy which has published at least 4 issues, of which at least 1 appeared during 1996, which meets any TWO of the following criteria: 1) Had an average pressrun of 1,000 or more copies per issue. 2) Paid contributors and/or staff. 3) Provided at least half the annual income of 1 or more persons. 4) At least 15% of its contents, on average, consisted of paid advertising. 5) Declared itself a semiprozine.

**FANZINE:** Any publication devoted to SF/fantasy or fandom which published at least 4 issues, of which at least 1 appeared during 1996, which meets NONE of the criteria for Semi Prozine. Editors of fanzines or Semi Prozines are NOT eligible for the Pro Editor-Magazines award.

**FAN WRITER, FAN ARTIST:** A person whose writing, either fiction or nonfiction, letters, or other written material, or cover or interior artwork first appeared in fanzines or semiprozines during 1996.

**HOW TO VOTE:** Winners are established through a weighted voting system. Nominees in 1st place get 3 points; those in 2nd place get 2 points; those in 3rd place get 1 point. Nominees who get the most points win. Make up to 3 nominations in each category, weighted to reflect their importance to you. Voters must sign their ballots, and include their complete names & addresses. Cut out this form—its removal won't harm the rest of the issue—and return to:

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Anderson finds a good balance between polemic and entertainment this time and provides a good summing up to an uneven series.

**THE WOMAN WHO LIVES IN THE EARTH** by Swain Wolfe, HarperCollins, 12/96, \$10, ISBN0-06-092792-5

A fable about a community cracking under the pressure of drought and imminent famine. While magicians try to entice the clouds to produce rain, a blissfully ignorant but talented young girl tries to make sense of her world, arousing the enmity of an evil woman and the frightened and blustering community elders. Artfully told, this is one of those stories that transcends genre definitions and attracts readers for a variety of reasons.

**AN EYE FOR AN EYE: THE DOLL** by John Saul, Crest, 2/97, \$2.99, ISBN 0-449-22781-2

Stephen King's *The Green Mile* was an interesting experiment in serial publishing that worked because King is such a masterful story teller. This, the opening volume of six "Blackstone Chronicles" doesn't work nearly as well. The demolition of an elderly asylum is the background for a small town, several of whose residents will receive mysterious gifts during the course of the series. The first is a doll that dominates the child who receives it, engineering the death of her mother. The story is so familiar that there's little suspense; also, it's relatively complete in itself, defeating the structure of the serial.

**NIGHT OF BROKEN SOULS** by Thomas Monteleone, Warner, 3/97, \$21, ISBN 0-446-52048-9

Inexplicably, a number of non-Jewish people scattered across the world begin to have vivid dreams of dying as Jews in World War II concentration camps. Most of them also remember a Jewish turncoat, the Little Angel, who worked for Mengele. A psychiatrist discovers that someone is murdering these people and eventually follows the trail to a rogue CIA agent who has been possessed by the spirit of the Little Angel. The most horrifying sequences are the dreams and the menace of the Little Angel and his presumed soon to be reincarnated fellows never really establishes itself. An interesting and often powerful novel, but not as impressive as Monteleone's last two.

**BELLWETHER** by Connie Willis, Spectra, 7/97, \$6.50, ISBN 0-553-56296-7

I've rarely had as much fun reading a book as I had with this one. Willis takes delightful whacks at the current preoccupation of American business management with employee participation programs among other things, as she shows us the researches of two scientists in a commercial setting. The protagonist is trying to determine the origin of fads, and through a set of complicated circumstances, she is partnered with an offbeat chaoticist, a herd of goats, the mail clerk from hell, fanatic anti-smokers, and a rancher who spends all of his time in conferences and none at his ranch. I walked around reading excerpts to people from this one. If you're one of those who believes a major novel and a funny novel are never the same, prepare to be enlightened.

### —Anthology Avenue—

**OTHERWERE** edited by Laura Anne Gilman and Keith R.A. DeCandido, Ace, 9/96, \$5.99, ISBN 0-441-00363-X. Werewolves are the most famous shapechanging creatures, but this all-original anthology searches for far more interesting transmutations, enlisting Peter David, Esther Friesner, Nina Kiriki Hoffman, and others. The stories are fantasy rather than horror, and often quite funny.

**THE YEAR'S BEST FANTASY & HORROR: 9TH ANNUAL** edited by Ellen Datlow and Terri Windling, St Martin's, 7/96, \$27.95hc, ISBN 0-312-14449-0; \$17.95trpb, ISBN 0-312-14450-4. Another big volume of excellent stories culled from sources both familiar and unfamiliar. Stories by Charles de Lint, Peter S. Beagle, Ursula K. Le Guin, Stephen King, Neil Gaiman, Lucy Taylor, Joyce Carol Oates, and many others, plus the usual great summations and other commentary. Not surprisingly, this is 1996's best reprint anthology.

**THE YEAR'S BEST SF** edited by Gardner Dozois, St Martin's, 7/96, \$29.95hc, ISBN 0-312-14452-0; \$17.95trpb, ISBN 0-312-14451-2. The 13th annual compendium of the best of the year contains nothing but good stories, although they are drawn from fewer sources than usual. Not even all the prozines are represented; *SF Age* and *Analog* being notably absent. Ursula K. Le Guin, Joe Haldeman, John Kessel, Michael Swanwick, Mary Rosenblum, Dan Simmons, Nancy Kress, and Brian Stableford have the best of this lot, but in general I thought 1995 was a mediocre year for short fiction, and this selection seems to support that hypothesis.

**RIVALS OF DRACULA** edited by Robert Weinberg, Stefan Dziemianowicz and Martin H. Greenberg, Barnes & Noble, 11/96, \$7.98, ISBN 0-7607-0175-X. A sizable gaggle of vampire shorts from Robert Bloch, Dan Simmons, Tanith Lee, Angela Carter and others. A lot of good fiction at an attractive hardcover price.

**BURIED TREASURES** edited by Jerry Olton, Wordshop, 11/96, \$25, no ISBN. The Eugene Professional Writers Workshops have produced an anthology of unpublished stories originally sold to Pulphouse in this hardcover which mimics the originally *Pulphouse* anthology series. There are three dozen stories here, most of them good ones, from Kate Wilhelm, Nina Kiriki



Hoffman, Adam-Troy Castro and a host of others. From May 50395, Eugene OR 97405; add \$3 p&h.  
**LETHAL KISSES** edited by Ellen Datlow, Orion, 11/96, \$16.99, ISBN 1-85798-480-3. 19 stories of mystery and horror, with good tales from Michael Cadnum, Christopher Fowler, Joyce Carol Oates, Ruth Rendell and others.

**TESSERACTS 5**, edited by Robert Runte & Yves Menard, Tesseract, 12/96, ISBN 1-895836-25-5. A big collection of speculative fiction by Canadians; the best are by Elisabeth Vonarburg, Eileen Kernaghan, Andrew Weiner and Michael Coney, but there's a lot of good stuff in this one.

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SF/F MUSIC is the focus of *Asterism*, the new quarterly journal of speculative sound. Only \$1.25 from Jeff Berkwitz, Box 6210, Evanston IL 60204. [192]

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magazines, books, pulps digests, hardcovers, paperbacks, some oddities. 20-page list. Ted Serrill, 555 Old Post Road #C-15, Edison NJ 08817. [192]

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GIANT CATALOG of fantasy, horror and science fiction books and magazines. 350 pages listing 6,500 individually described and priced items. \$12.00 postpaid. Or, sample (300+ items) catalog \$1.00. I also buy. Other Worlds Bookstore, 1281 North Main Street, Providence RI 02904-1827. [194]

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LINGUISTICS & SCIENCE FICTION is the newsletter of the Linguistics & Science Fiction Network. Written by Suzette Haden Elgin, this info-packed 16 to 20 page, bi-monthly offering provides information you'll use and enjoy in every issue. Annual membership is \$10 (\$15 supporting), newsletter mailed 3rd class. \$18 first class (\$25 supporting). Check or credit card to: OCLS, P.O. Box 1137, Huntsville AR 72740, phone (501) 559-2273. [192]

INVASION of the Space Amazons from the Purple Planet! New feminist SF comic now available from GizaMart Productions, P.O. Box 442612 - Dept. "S", Lawrence KS 66044. 32 b&w pages, with 2-color cover. Issue #1 \$2.50 postpaid. [194]

OUTSTANDING SF, FANTASY appears every month in *Interzone*, Britain's foremost SF magazine. 1995 Hugo winner and multiple nominee. IZ is £28 a year (12 issues) in the UK, £34 overseas, \$52 by airmail to the USA; payment accepted in MC/Visa. Sample copy £2.50/\$5 in *Interzone*, 217 Preston Drive, Brighton BN1 6FL, UK. [200]

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MARION ZIMMER BRADLEY, Norman Spinrad, Alfred Bester: *Experiment Perilous: Three Essays on SF* contains MZB's "Experiment Perilous: The Art and Science of the Bug Jack Barron Papers" and Bester's "Writing & The Demolished Man". \$US\$3.50 (+GST in Canada), including p&h from *SF Chronicle*, Box 022730, Brooklyn NY 11202-0056. [200]

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**WORLD SF CONVENTION** Issues: Most SFC's with Worldcon reports are still available. Nov, Dec/82; Nov, Dec/83 (includes John Brunner's *GoH* speech); Nov, Dec/84 (Gordon R. Dickson's speech); Oct, Nov, Dec/85 (Gene Wolfe's); Nov, Dec/86 (Ray Bradbury's); Nov, Dec/87, Jan/88; Nov, Dec/88, Jan/89 (Donald A. Wollheim's); Nov, Dec/89, Jan/90; Nov, Dec/90, Jan/91; Nov, Dec/91, Jan/92, Nov, Dec/92, Dec/93, Jan/94; Dec/94, Jan/95. Each set is \$5 (\$8 for 3 issue sets) including postage. Issues have photos of authors, masquerade participants, much, much more. Canadians add GST. From *SF Chronicle*, Box 022730, Brooklyn NY 11202-0056. [200]

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**SHORT STORY** Contest. 36th annual National Fantasy Fan Federation amateur SF/Fantasy contest. Send SASE for rules and entry blanks to Donald Franson, 6543 Babcock Ave., North Hollywood CA 91606-

1328. *Mention Science Fiction Chronicle*.

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**SINGLES NETWORK.** Single science/nature enthusiasts are meeting through a nationwide group. For info, contact: Science Connection, PO Box 188, Youngstown NY 14174; 1-800-667-5179; E-mail: 71554.2160@compuserve.com. [213]

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## CONVENTIONS

Conventions are listed chronologically, at no charge, subject to space considerations. Comics, media and gaming conventions aren't listed. Guest of Honor is abbreviated as *GoH*; Toastmaster as *TM*; at the door is *atd*. Send convention flyers to *SF Chronicle*, Box 022730, Brooklyn NY 11202-0056, or e-mail info to "SF.Chronicle@compuserve.com". You'd be amazed how hard it is to get committees to send SFC their flyers! If you're at a con, collect some flyers and send them to us, would you?

June 13-15. AD ASTRA 17. Days Inn, Toronto Airport ON. *GoH*: Steven Brust. *TM*: Powers. *Editor*: John Clute. Fee: \$C35 add. Contact: AD Asta 17, P.O. Box 7276 Stn A, Toronto ON M5W 1X9, Canada.

June 13-15. SECOND CONCERTO. Con for filkers. *GoH*: Urban Tapestry. *Interfirk* *GoH*: Phil Alcock. *Listener* *GoH*: Ellen Kranzer. *TM*: Ian Hanley. Fee: \$40 add. Contact (checks payable to Conglomeration): 2nd Concerto, Box 2823, Arlington VA 22202.

June 26-29. DRAGONCON. Hyatt Regency and Market Center, Atlanta GA. *GoH*: C.J. Cherryh. *Mark Costello*, *Galea Alce Effinger*, many others. Fee: \$60 add. Contact: DragonCon, Box 47696, Atlanta GA 30326-0696, (770) 925-0115, "www.dragoncon.org".

June 26-29. MIDWESTCON 48. Blue Ash Hotel, Cincinnati OH. The Original Recliner. Fee: \$19 to \$1, \$25 add. Contact (checks payable to): Pat Sims, 34 Creekwood Square, Glendale OH 45426.

June 28-July 1. 1997 AMERICAN LIBRARY ASSN CONF. & EXHIBIT. Moskone Conv. Center, downtown hotels, San Francisco CA. Contact: ALA, 50 E. Huron St., Chicago IL 60611, (312) 280-2431.

July 3-6. WESTERCON 50. Sheraton Hotel & Towers, Seattle WA. Past *GoH*: Martin Harry Greenberg. Present *GoH*: J. Michael Straczynski. Future *GoH*: Amy Thomson. Artist *GoH*: Victoria (Poyser) List. Science *GoH*: Jack Cohen. Fan *GoH*: Walter J. Daugherty. Music *GoH*: Jeanne & Spider Robinson. Fee: \$55 to \$12, \$60 add. Contact: Westercon 50, Box 283, Seattle WA 98111-0283, (206) 742-8943, "Westercon50@iso media.com", "www.isomedia.com/Westercon".

July 3-6. ALBANY ANTHROCON. Desmond Hotel, Albany NY. *GoH*: Daphne Lage, David Pulver. Fee: \$25 to \$1, more add. Contact: Albany Anthrocon c/o Thornwood Ent., Box 1563, Troy NY 12182-1563, "aac@vixaz.net".

July 3-6. PLANETEST '97. Pasadena Conv. Center. Contact: The Planetest Society, 65 N. Catalina Ave., Pasadena CA 91106, (818) 793-5100, "tpe.cj@mars.planetary.org".

July 11-13. READERCON 9. Marriott, Westborough MA. *GoH*: Kim Stanley Robinson, Algis Budrys. Past Master: C.M. Kornbluth. Fee: \$40 to \$1, \$50 add. Contact: ReaderCon, Box 381246, Cambridge MA 02138-1246, "readercon9@aol.com", "web.mit.edu/terra/fww/con".

July 18-20. NECON 17. Roger Williams Univ., Bristol RI. *GoH*: Chelsea Quinn Yarbro, Yvonne Navarro. Artist *GoH*: Pat Morrissey. *TM*: Jill Bauman. Fee: \$189 pp double, \$199 pp single to \$31, then \$199/\$209; includes room, 6 meals. Contact: NECON 17, Box 9202, Warwick RI 02889, (401) 739-2060, "imajica@mindspring.com".

July 18-20. RIVERCON XXII. Executive West Hotel, Louisville KY. *GoH*: Terry Bisson. Artist *GoH*: Larry Elmore. Fan *GoH*: Barry & Sally Childs-Helton. *TM*: David Hartwell. Special *GoH*: Jack Williamson. Fee: \$25 to \$75, then \$35. Contact: RiverCon XXII, Box 88009, Louisville KY 40268-0009, "RiverconSF@aol.com".

July 18-20. CONVOCAION. New Hall, Cambridge, UK. *GoH*: Steven Brust. Fee: £20. Contact: Convocation, 19 Uphall Road, Cambridge CB1 3HX, UK, "convocation@moose.demon.co.uk".

July 25-27. LIBERTYCON 11. Radisson Read House, Chattanooga TN. [note new dates, hotel] *GoH*: Fred Saberhagen. Artist *GoH*: Vincent Di Fate. Limited to 500 attendees. Fee: \$25 to \$15, then \$35. Contact: Box 695, Hixson TN 37343-1621, (423) 842-4363, "www.cdc.net/~libcon".

July 25-27. CONFLUENCE '97. Sheraton Inn, Mars PA. *GoH*: Steven Brust. Fee: \$20 to \$30, then \$28. Contact (checks payable to PARSEC): Confluence '97, Box 3681, Pittsburgh PA 15230-3681, (412) 344-0236, "parsec-home@netcom.com".

July 27-31. CHINA INTL. CONF. ON SF. China Hall of Science & Technology, Beijing, China. Fee: \$220. Contact: Yang Xiao, SF World, No. 11, Section 4, People's Rd. South, Chengdu, Sichuan 610041, P.R. China, (0869) 28-522-0328, "yxswf@sinet.sc.edu.cn".

August 1-3. PHROLICON 13. Radisson Hotel, Mt. Laurel NJ. *GoH*: Connie Willis. Artist *GoH*: Mark Kennedy. Fee: \$25 to \$70, \$10 add. Contact: Phrolicon 13, Box 42195, Philadelphia PA 19101, (215) 342-1672, "phrolcon@netax.com".

August 8-10. REBELCON 1997. Holiday Inn, Taunton MA. *GoH*: J. Michael Straczynski. Fee: \$40 to \$715, \$50 add. Contact: Rebelcon, (check payable to) World's End Productions, 10 Rankin St., Worcester MA 01605, (508) 587-1223.

August 8-11. MYTHCON 28. Peppercorn Univ., Malibu CA. Theme: J.R.R. Tolkien. *GoH*: Orson Scott Card. Fee: \$65 to \$81, then \$75. Additional for room & board. Contact: MythCon XXVIII, Box 6707, Altamonte Springs FL 32714.

August 14-17. DRACULA '97. LA Airport Doubletree Hotel, Los Angeles CA. *GoH*: Fred Saberhagen. *TM*: Gahan Wilson. Limited to 1,500. Fee: \$110. Contact: The Transylvania Society of Dracula, Box 91611, Santa Barbara CA 93190-1611.

August 15-17. NECRONOMICON 3. Marriott Hotel, Providence RI. *GoH*: Brian Lumley. Special *GoH*: Dirk W. Mosig. Fee: \$45 to \$1231, then \$10. Contact: Necronomicon, Box 1320, Back Bay Annex, Boston MA 02117-1320, "www.oneworld.net/sf/companies/necronomicon3".

August 22-24. BUBONICON 29. Howard Johnson East, Albuquerque NM. *GoH*: John Barnes. Artist *GoH*: Joy Marie Ledet. Computer *GoH*: Gordon Garb. *TM*: Wil McCarthy. Fee: \$19 to \$31, \$22 to \$10, \$25 add. Contact/Checks payable to: NMSP Conference, Box 37257, Albuquerque NM 87176, (505) 266-0030 11am-10pm MST, "www.unm.edu/~lungden/Bub icon29".

Aug. 28-Sep. 2. LONESTARCON2/55th WORLD SF CONVENTION. Convention Center, Marriott Rivercenter & Riverwalk Hotels, San Antonio TX. *GoH*: Algis Budrys, Michael Moorcock. Fan *GoH*: Roy Tackett. Artist *GoH*: Don Maiz. *TM*: Neal Barrett, Jr. Fee: \$135 attending to \$731, more add; \$25 supporting. Contact: LoneStarCon 2, P.O. Box 27277, Austin TX 78758-2727, (512) 472-9944, fax (512) 472-4290, "lsc2@io.com".

September 4-7. SHORECON 1997. Hilton Hotel, Cherry Hill NJ. Literary *GoH*: Lawrence Watt-Evans. Artist *GoH*: Melissa Benson. Fee: \$20 to \$81, \$25 add. Contact (checks payable to): Multigenre Inc., 106 John E. Busch Ave., Somerset NJ 08873, (908) 262-9249, "74737.2

Sep. 5-7. **FESTIVAL OF FANTASTIC FILMS.** Sacha's Hotel, Manchester UK. Fee: £55. Contact: Fest/FanFilm, 5 So. Mesnesfield Rd., Salford Manchester M7 3PQ, UK.

Sep. 12-14. **MOSCOW '99.** Best Western University Inn, Moscow ID. GoH: Larry Niven. Artist GoH: Rick Sternbach. Fan GoH: David & Betty Bigelow. Fee: \$20 to \$81, then \$25. Contact: Moscow Con '99, Box 9622, Moscow ID 83843, (509) 332-2910, "Meyersj@wsunix.wsu.edu".

Sep. 26-28. **LAUSITZCON '99.** Hoyerswerda, Germany. Annual East German con. GoH: tha. Fee: DM 50 to 4/30. Contact: Wilko Mueller, Volhardstr. 20, D-06112 Halle, Germany, (345) 5126455, "Wilko.Mueller@online.de".

Sep. 26-28. **KONGALIA 8.** Marriott Hotel, Racine WI. Fan GoH: Jim Rittenhouse. Filk GoH: Bill & Gretchen Roper. Huddle GoH: Christian Ready. Fee: \$30 to \$91, then \$35. Contact: ConGential 8, Box 542911, Chicago IL 60654-0911, "congenial@tccz.com".

Sep. 27-28. **HYPOTHETICON.** Central Hotel, Glasgow, Scotland, UK. GoH: Ann Gay. Artist GoH: Brian Waugh. Fee: £15 attending, £5 supporting. Contact: Hypotheticon 97, Flat 3/L, 38 Scotstoun St., Glasgow G14 0UN, Scotland.

October 3-5. **CONTEXT 10.** Harley Hotel, Columbus OH. GoH: David Brin, Gene Wolfe. Science GoH: Christian Ready. Fee: \$25 to \$139, then more. Contact: Fanaco Inc., Box 16391, Columbus OH 43216, (614) 878-6824, "mevans@freetel.columbus.oh.us".

Oct. 3-5. **CONTRADICTION 17.** Days Inn Falls New Hotel, Niagara Falls NY. GoH: Pamela Sargent. Special Guest: George Zebrowski. Fee: \$20 to 7/15, \$25 to 9/23, then \$30. Contact: SASE to Contradiction, Box 100 Bridge St., Niagara Falls NY 14304.

Oct. 3-5. **ARCHON 21.** Gateway Conv Center, Holiday Inn, Collinsville IL. GoH: Lois McMaster Bujold. Artist GoH: Mary Hansen Roberts. Fan GoH: Barbara Stewart & Tim Hays. TM: Toni Weiskopf. Special Guest: George R.R. Martin. Fee: \$20 to \$731, then \$25. Contact: Archon 21, Box 483, Chesterfield MO 63006-0483, (314) FAN-3026, "Randy@ecmail.cec.cc.mo.us".

Oct. 10-12. **CONSTELLATION XVI.** Holiday Inn Research Park, Huntsville AL. GoH: Jack Chalker. Artist GoH: Randy Cleary. Fee: tha. Contact: Constellation XVI, Box 4857, Huntsville AL 35815-4857, (205) 883-5922, "Constell@quest.com".

Oct. 10-12. **NECRONOMICON '97.** Camberly Plaza Hotel, Tampa FL. GoH: Kevin & Rebecca Anderson. Special Green. Fee: \$15 to 12/96, then more. Contact: Necronomicon '97, Box 2076, Riverview FL 33569.

Oct. 10-12. **NONCON XX.** Sandman Inn, Lethbridge, AB, Canada. GoH: Spider & Jeanne Robinson. Fan GoH: Adrian Kleingrenberg & Brenna Toblan. Fee: \$C30/\$US23 to 9/30, \$C35/\$US26 att, nonCon XX c/o 325 Leaside Ave So., Lethbridge AB T1J 4G8, Canada, "noncon20@rocc.com".

Oct. 15-20. **49TH FRANKFURT BOOK FAIR.** Fairground, hotels, Frankfurt, Germany. For publishers, literary agents only. Contact: Frankfurter Buchmesse, Abt. Marketing, Reinackstr. 3, D-60313 Frankfurt/Main, Germany, "marketing@book-fair.com", "www.frankfurt-book-fair.com".

Oct. 17-19. **ALBACON '97.** Ramada Inn, Schenectady NY. GoH: Melissa Scott. Art GoH: Charles Lang & Wendy Snow-Lang. Fan GoH: Wayne Brown. Fee: \$28 to 9/21, then \$40. Contact: Albacoon '97, Box 2085, Albany NY 12220-0085, "rothman@sff.net", "www.sff.net/people/rothman/albacoon.htm".

Oct. 17-19. **INCON '97.** Red Lion, Spokane WA. GoH: Barbara Hambly, Leslie Newcomer. Fee: \$20 to 9/1, \$25 att. Contact: InCon '97, Box 9112, Spokane WA 99209-9112, "incon97@juno.com".

Oct. 24-27. **EURO-OTOCEN.** 8th Annual Irish Natl SF Conv'97 EuroCon. Dublin Castle, nearby hotels, Dublin, Ireland. GoH: Robert Jordan. Fee: £30 attending, £10 supporting, £35 att. Contact: (Enclose 2 IRC's): EuroCon '97,

P.O. Box 5130, Dublin 4, Ireland, "rde@ireland.web.ie" or "www.irelands-web.ie/users/rde/tyrocon".

Oct. 30-Nov. 2. **23rd 1997 WORLD FANTASY CONVENTION.** International Hotel, London, UK. GoH: Ian Sinclair and Joan Aiken. Artist GoH: Bob Eggleton. Special Guests: Hugh B. Cave, Ronald Cheywynd-Hayes. Special Media Guest: Doug Bradley. MC: Robert Holdstock. Fee: supporting \$50/\$30 at all times. Attending £100/\$160. Upgrade to attending £70/\$110. Membership limited to 750. Contact: World Fantasy Convention, Box 31, Whithy North Yorkshire YO22 4YL, UK, "www.farsite.com/wfc/wfc97".

November 7-9. **TROPICAN XVI.** Doubletree Guest Suites, Cypress Creek FL. GoH: Esther Friesner. TM: Joseph Sherman. Fee: \$24 to 10/16, then \$28. Contact: Tropiccon c/o SFSPS, Box 70143, Ft. Lauderdale FL 33307-0143, (305) 885-1793, "j4cl@aol.com", "scifi.squawk.com/tropiccon".

Nov. 7-9. **SACI-CON 19.** Holiday Inn Executive Center, Virginia Beach VA. GoH: James Patrick Kelly. Artist GoH: Lubov. Fan GoH: Steve Luminati. Fee: \$20 to 10/1, \$30 att. Contact: SASE to Sci-con 19, Box 9434, Hampton VA 23670, (757) 868-6738, "info@scicon.org".

Nov. 14-16. **PHILCON '97.** Adam's Mark Hotel, Philadelphia PA. GoH: Dan Simmons. Artist GoH: Alan M. Clark. Special GoH: Gardner Dozois, Lisa Mason. Fee: \$32 to 9/15, \$35 to 10/10, more att. Contact: PhilCon '97, c/o 3833, Philadelphia PA 19101, (215) 957-4004, "philcon@netax.com".

Nov. 14-16. **NOVACON 27.** DeVere Abbey Hotel, Great Malvern, UK. GoH: Peter F. Hamilton. Fee: £25 to 4/97, then more. Contact: NovaCon, 14 Park St., Lye, Stourbridge West Midlands DY9 8SS, UK.

Nov. 28-30. **CONCAT 9.** Radisson Hotel, Knoxville TN. GoH: Barbara Hambly, George Alec Effinger. Artist GoH: David & Lori DeLong. Special GoH: Patricia Kenney Morrison. Fee: \$20 to 6/10, \$25 to 11/10, \$35 att. Contact: ConCat 9, 316 E. Scott Ave., Knoxville TN 37917, (423) 637-5652, "ChloieA@aol.com".

December 5-7. **SMOFCON 15.** Doubletree Suites, Boston MA. Convention for convention runners. Fee: \$35 to 9/7. Contact (checks payable to MCF): SMOFcon 15, Box 1010, Framingham MA 01701-0205, "zoo@mcfi.org".

## 1998

January 16-18. **CHATTACON XXIII.** Clarion River Plaza, Chattanooga TN. GoH: Jack Vance, Howard Waldrop. Artist GoH: the Special GoH: Peter Bissan. Fan GoH: the Regional Artist GoH: Julia Morgan-Scott. TM: Charles L. Grant. Fee: tha. Contact: Chattacon XXIII, Box 23908, Chattanooga TN 37422-3908, "chattacon\_info@mindspring.com".

February 6-8. **DECADENCE/10th UK Filk Con.** Forte Posthouse, Gatwick Airport, UK. Fee: £24/\$38 to 9/97, then more. Contact: Decadence, Top Flat, 11 Evesham Rd., Cheltenham GL52 2AA, UK.

March 14-15. **CORFLU.** Griffin Hotel, Leeds, UK. Con for fanzine fans. Fee: £25/\$40. Contact: Ian Sorenson, 7 Woodside Walk, Hamilton ML3 7HY, UK.

March 20-22. **LUNACON 1998.** Rye Town Hilton, Rye Brook NY. GoH: Octavia E. Butler. Artist GoH: Donato Giancola. Fan GoH: Perdita & John Boardman. Fee: \$35 to 1/31, then \$45 att. Contact: Lunacon 1998, Box 3566, New York NY 10008-3566, "lunacon@lunacon.org".

March 22-24. **LONDON INTL BOOFAIR '98.** Olympia Exhibition Center, London, UK. For publishers, booksellers, literary agents, librarians; not open to the public. Fee: £10. Contact: London Int'l Bookfair, Data House, Curriers Close, Tile Hill, Coventry CV4 8AW, UK, (0181) 902 7833 UK, USA (203) 840-5313, "info@libf.co.uk", "www.libf.co.uk".

April 3-6. **COSTUMECON 16.** Radisson Air Hotel, St. Louis MO. Fee: \$10 attending \$60, supporting \$25. Contact: SASE to CostumeCon 16, c/o St. Louis Customers Guild, 7835 Milan, University City MO 63130, "B.mai@e.com".

April 10-13. **INTUITION/49th British Natl SF Con.** Jarvis Piccadilly Hotel, Manchester UK.

GoH: Connie Willis, Jan McDonald, Fan GoH: Martin Tudor. Fee: £15 supporting, £30 attending to 3/98. Contact: Intuition, 1 Waverley Way, Carshalton Beeches, Surrey SM5 3LQ, UK, "Intuition@smof.demon.co.uk".

June 7-7. **JURASSICON.** Date, hotel tha. Jurassicon: the Southeastern Dinosaur Convention. Science GoH: David Schwimmer. Art GoH: Craig Hamilton, Rick C. Spears, others. Fee: \$15 to \$31, then more. Contact: Jurassicon, Box 98308, Atlanta GA 30359, (770) 455-6995, "Jurassicon@juno.com".

June 5-9. **1998 BOOK EXPO AMERICA.** McCormick Place Convention Center, downtown hotels, Chicago IL. Annual convention for booksellers, publishers, agents, professionals only. Contact: BEA Customer Services, 383 Main Ave, Norwalk CT 06851, (203) 840-5614.

June 12-14. **B'HAMACON 4/DeepSouthCon 36.** Parliament House Hotel, Birmingham AL. GoH: Michael Bishop. Fan GoH: Buck & Junita Coulson. TM: Wilson "Bob" Tucker. Fee: \$20 to 6/8/97, \$25 to 5/15/98, then \$35. Contact: DeepSouthCon 36, Box 94151, Birmingham AL 35220-4151.

July 2-5. **CONCEPT/Westercon 51.** Mission Valley Marriott, San Diego, CA. Writer GoH: Katherine Kurtz, Scott McMillan. Artist GoH: Sue Dawe. Fan GoH: David C. Lee. Fee: \$20 supporting to \$40 attending to \$101/96, then more. Contact: ConCept, Box 15471, San Diego CA 92175, "TheOntels@AOL.com".

August 5-9. **BUCCONER/56th World SF Convention.** Convention Center, downtown hotels, Baltimore MD. GoH: C.J. Cherryh. Editor GoH: Stanley Schmidt. Artist GoH: Michael Whelan. Fan GoH: Milton A. Rothman. TM: Charles Sheffield. Fee: supporting \$30, attending \$110, children 4-12 (in '98) \$55 to 9/30, then \$30/\$130/\$65 to 6/15/98, higher att. Contact: Bucconer, Box 314, Annapolis Junction MD 20701, "Baltimore98@access.digex.net", "www.aaccess.digex.net/~bal98".

September 18-21. **DISCWORLD CON II.** Adelphi Hotel, Liverpool UK. GoH: Terry Pratchett, others. Contact: SAE to Discworld, Box 3086, Colchester Essex CO2 8TY, UK.

Sep. 25-28. **ALBACON 98.** Hotel tha, Glasgow, Scotland, UK. GoH: tha. Fee: £30 attending, £15 supporting. Contact: Albacoon 98, Flat 1/2 10 Atlas Rd., Springfield, Glasgow G21 4TE, UK, (0141) 558 2862.

## 1999

April 2-5. **RECONVENE/50th British Natl. SF Conv.** Adelphi Hotel, Liverpool UK. GoH: Peter S. Beagle, John Clute, Jeff Noon. Fee: £25 attending, £12.50 supporting. Contact: Reconvene, 3 West Stroudley, Redland, Bristol BS6 6E2, UK.

Sep. 2-6. **AUSSIECON 3/57th World SF Convention.** World Congress Center, and other hotels, Melbourne, Australia. GoH: George R. Turner, Gregory Benford. Fan GoH: Bruce Gillespie. Fee: \$3 to 3/12-96. LAcon voters: conversion to attending, \$US65/\$A80; A99 voters: supporting \$US55/\$A70; Friends of the Platypus: Free. Nonvoters: attending \$US140/\$A175; A99 presupporters \$US135/\$A170; Friends of the Platypus \$US35/\$A45. Supporting membership: \$US35/\$A45. Child in tow (born after Sep87) \$US35/\$A45. Contact: Aussiecon 3, GPO Box 11212K, Melbourne Vic 3001 Australia, or Aussiecon 3, Box 266, Prospect Hgts IL 60070-0266, USA.

## SON OF JONATHAN CARROLL INTERVIEW

Continued from page 41

But when I was in college, I was the editor of the literary magazine. In the issue that we put out, I made everyone take their name off the editorial list. We put in our student numbers. All these other guys were furious about this. They said, "Why are you doing this?" I said, "It's because we're not important. The work is important. The stuff that's in the magazine is important. Our assembling it is not important." And I've always kind of liked that idea.

This problem is ego-involvement, you know: I want you to read my book so you can write me a fan letter. If I could write a book and be so

confident that it was a good book that I didn't need your affirmation, I think that would be some kind of nice transcendent state that would be better than worrying about the sales or the reviews or whatever. I'm not there yet. Only Kung Fu is. But we worry too much about those outside things. I worry about people genreifying my novels. Methinks thou dost protest too much. Why are you so upset about this? Why don't you just let those books go out there and float? And if the guy wants to put it on the horror shelf, let him put it on the horror shelf.

Last year Doubleday was jumping up and down because *From the Teeth of Angels* was chosen as a Notable Book of the Year by the *New York Times* and it was put into the literature section, not into science fiction or any of those genre things. It was a Literature Notable Book of the Year. I went, "Phew! Great." What's the matter? So what if it had been put in science fiction? You get to be a notable book of the year. But still there was that little gnawing rat inside me, whether it was insecurity or ego or whatever, saying "Notice me! Notice me the way I want to be noticed."

That begins when you finish the book and don't put it in the drawer. You finish the book and you want someone to read it, give you feedback, millions of copies sold, and so on.

SFC: But you wouldn't write a book and then throw it in the furnace. Of course it is for egotistical reasons that I, the author, believe this book should be preserved, but I could just as well publish it anonymously.

Carroll: I wrote 3 books that in effect went into the furnace. Immodestly speaking, I am at a point now where I could publish my juvenilia easily. I don't want to. I really don't want to publish the 3 novels that, using your term, are stillborn, for various reasons.

Howard Nemerv once had a funny line. He was being interviewed and they said, "How would you like people to read you 50 years after you're dead?" and he said, "I don't give a shit who reads me after I'm dead. I'm dead. I hope that people like my poetry now and I get my feedback now, but I'm not thinking about posterity."

That's right. Fashions change. All that stuff. Let's worry about now. The ultimate reassurance is that you write it, you finish it, this is good. That's enough. If you're really strong—I'm not saying that you would—but you could put it in the drawer and be as satisfied as if it sold a billion copies.

SFC: Have you finished up your Hollywood writing now?

Carroll: I am working on a German film, which I should have finished by the Fall. I want to get back to the novel I'm working on now. That may not be possible. I'm hoping so. But I'm far enough along in the novel that it's comfortable where it is. I didn't stop it at a hanging point. So it can sit in that kind of suspended animation for a while longer. As soon as I can get this movie thing out of the way, I'll go back to it and give it its due.

SFC: How far along are you in this new novel?

Carroll: I'm about a hundred pages into it. It's a departure from what I've been doing. If nothing else, it's away from the characters I've used in this on-going series. It's a whole new world. I'm at a point in the book where I don't know if I want to go left or right. That's why it was good that I put it down and get back to this movie stuff. I wasn't sure which direction to take. Either one is valid, but it's a question of what you're sure of, and then you go that way.

SFC: Is it fantasy, or don't you know yet?

Carroll: No idea. So far it's a love story. A lot of the time in books I've written, people meet and they come together because they're both unat-

tached. This time, one of the people in the story is married. They meet and it blows everything up. I want to write about that kind of discord because I never have. There has always been a strange, fairy-tale quality to my characters. They just happen to meet at the perfect time in their lives. They're both free. They have no ties to anyone, etc. etc.

That's nice, but it's not often so. I wanted to address that from the point of view of somebody being married. A new person comes into their life, destroys the marriage, and all the attendant hurricanes and tornados that come with that are in effect where the story begins. But that tail still on the kite, that divorce, that pain, carries along a kernel of the story, so these people do have a history, and this history does affect them as they go along.

SFC: What is the use of fantasy in a story like this? Why depart from the possible?

Carroll: I think most writers write either to the head or to the stomach. I try to write to the "Oh." What I mean by that is that if I do it successfully, someone reaches a point in my novel where they say, "Oh? What's going on here?" The thing is that we are so blasé and so bored by some many things that we see either in literature or in life. If I were to turn on the TV and see that some guy went into an orphanage and cut off twelve heads, I'd say, "Oh, isn't that terrible?"

There are very few ways to get people going, or, even better, thinking in this society. So, for example, when I wrote *After Silence*, the thing that concerned me was, what if you knew the person you were deeply in love with was a criminal? Now there's no fantasy in *After Silence*, but in most of my novels there is one big question, and that is augmented by the fantasy, and hopefully the fantasy makes it stereo, so you hit the "Oh." You could say *Bones of the Moon* is about a woman who has an abortion and is haunted by it, but the augment is that now she starts to have these serial demons that leak into her real life. Is it because of her guilt, because of this other world? It's kind of like cayenne pepper, as far as I am concerned. It heightens the taste of the meal, and it can burn your tongue, but better to burn your tongue than to say, "What is it that we're eating? I can't tell by the taste of it."

SFC: Is this just American society we're talking about here? Do you get different responses to your work from European readers, as opposed to American ones?

Carroll: Definitely. The European readers, again, take the stuff more seriously. They don't say, "Oh, I loved your goblins and your dragons." *From the Teeth of Angels* is about death and I've gotten lots of letters from people saying "I'm dying" or "My brother died" or whatever, and they say "I liked the book because it reassured me" or whatever. They don't say, "Oh I loved the fact that you have a character in the book who is Death." They're talking about the story. I tend to get more letters outside of America from people who talk about the story as realistic, rather than just the accoutrements, the cayenne pepper. They say, "Oh I liked that too, but what really mattered was the realistic element in it. The woman who feels guilty about having an abortion, or the boy who kills his brother. I've been in that situation myself." This is how they respond. Americans say, "Ah, you have a real wild imagination. I like those books." Which is great. Thank you. But it's more like they like the bells and the whistles.

SFC: I think that even the Americans would agree that a fantasy has to touch down in reality, at least emotional reality, or else it'll all be lights and whistles and won't be convincing.

Carroll: I've found over the years, as far as the critical reaction to my books is concerned, the American critics take them for what you just said.

They say, "Carroll is working in an area we have not seen before. You can say that it's magic realism. You can say it's fantasy. But it's something else, and the fantastic elements augment it"—it sounds egotistical—"But these are really serious books. Maybe you could call it light reading, but this stuff goes straight for the groin, and the fact that he has fantasy in it is nice, but that's just part of it. It's not the whole."

SFC: I think we're seeing two things here. One is the provincialism of American critics. The other is the degradation of American fantasy, because the best fantasy has always been serious, whether it be "The Masque of the Red Death" or *The Tempest*. Nowadays, fantasy has become a commercial genre comparable to Gothic romance or western. Since you're not writing anything akin to a medieval western with swords and dragons in it, the critics try to explain that what you do isn't really fantasy. They have lower expectations for fantasy.

Carroll: I've often found that when I read reviews of my books in magazines published for people who read fantasy or science fiction, like *The New York Review of Science Fiction*, you will frequently have silly critics, like Gregory Feeley, who will say, "This doesn't fit the category, therefore it's not a good book," which is as ridiculous and provincial a comment as can be made, because the whole wonder and delight of fantasy, to me, is that anything goes. The objection that you haven't obeyed the ten commandments is so absurd. It's one thing if you're reading a highly realistic novel by Zola, and then you have a flying horse appear. Then you can apply rules. But not in fantasy. It's just the opposite.

Feeley hates my work, or so it seems, and every time I read a review of his, I scream with laughter, because everything he doesn't like about it is ridiculous, not because I didn't do it properly, but because he sounds like Rush Limbaugh of the Right, flailing his pudgy finger, or Elmer Gantry saying, "You can't have this in this field. This is not allowed!" And I go, "Why not? I thought you guys were easy about this stuff!"

SFC: Wouldn't it be rather fun to figure out what his rules are and deliberately break them all?

Carroll: No, because I think the problem with most critics is they either have axes to grind or they're failed novelists. Read Gene Wolfe's review of Feeley's fiction, as an example. Maybe the two qualities go together. They have an axe to grind because they're a failed novelist. Essentially what happens is that the critic starts to write a review of something, but suddenly his own priorities, his own politics, his own dreams start to leak in and distort the assessment. I read reviews and I go, "This guy isn't reviewing this other guy. He's telling him the kind of book he would have written if he'd had it on his desk." That's not criticism; that's just egotism.

SFC: Should a writer listen to critics at all? I know one writer who says she doesn't read her reviews. She weighs them. Do you ever find anything useful in criticism, or do you ever feel inclined to write criticism yourself?

Carroll: I never write criticism. The best critical comments I get are from letters, or from discussions I've had. It's nice when you read a review that strokes you. It's painful when they hit you. But I've never read one that's been helpful to me in terms of what I am doing. What's really been helpful has been fan letters or when I come to a convention and someone says, "You know, when I read that book, this was my take on it—" That's really helpful. That's interesting. But as far as criticism, usually the more serious the articles are, the sillier they are. When I read articles about my work, and they're long...it's verbal diarrhea most of the time.

SFC: Do you have any interest in what might

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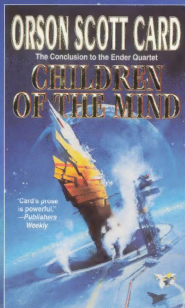
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be called literary theory?

**Carroll:** None at all.

**SFC:** My theory is that most literary theory is indeed invented by people who don't practice literature; but sometimes a novelist comes up with a literary theory, and it explains his work only. The Hemingway theory of the novel explains the Hemingway novel. The Lovecraft theory of the horror story explains Lovecraft. Possibly one day you could write an article on the Carroll theory of the novel, which will at least provide insight into your own work.

**Carroll:** Last year I was sent someone's Ph.D. thesis, this *huge*, enormous thing on my work, and I looked at it, and was very touched and all, but I said, "What does this have to do with what I did?" However I know they have their own take on my work and theirs is generally as valid as mine. When I finish writing a book and give it to you, I become its reader too. I lose my godly powers.

However, *there is* the writer inside of me, so that when I read somebody's doctoral thesis on the works of Jonathan Carroll, and they say, "There's a Baudrillard effect here, and Foucault would have said, et cetera, et cetera," I more often than not start to grin. What they're doing is creating with what has already been created,

sometimes effectively, often not. The thing that has already been created falls into the background of what they're trying to create.

**SFC:** The funniest thing I've encountered in modern criticism is the "intentional fallacy," which is the allegedly woeful error some people fall into by asserting that the author actually knew what he was doing. The text exists by itself and for itself, and the critic tries to exclude the author entirely.

**Carroll:** Again, that's what I mean by saying they're trying to create with what has already been created. That's fine. It validates 8,000 graduate schools in English. What else would they have to do? I said before that like Howard Nemerov I don't really care what people think of my books ten minutes after I'm dead, but, you know, I'll tell you something. They'll remember Hemingway far longer than they'll remember Baudrillard or Leslie Fiedler or Foucault. These guys with a theory are intellectual fast food. The newest critical ideas come and go faster, and faster, and faster. For example, Deconstructionism is gone. It's *dead*. It's over now. What? It was only around 12 years. The next one will be around 10 years, until one day someone will come up with an idea, everyone will say "Yes," and by the end of the afternoon it'll be gone.

**SFC:** There's probably a satirical novel in that.

**Carroll:** Absolutely. David Lodge has written about that quite well, the British novelist who writes about academia and people's ideas of self-importance as they come up with a new take on *Huckleberry Finn*.

**SFC:** But ultimately that has nothing to do with writing.

**Carroll:** Nothing.

## OTHER OBITUARIES

Continued from page 24

decade.

British character actor James Cossins, 63, died after a long illness on February 12th. He appeared in numerous horror films including *The Deadly Bees*, *The Lost Continent*, *Horror of Frankenstein*, *Blood from the Mummy's Tomb*, *Raw Meat*, and *Sphinx*. He also appeared in British TV in episodes of *Mystery and Imagination*, *Out of the Unknown*, *The Avengers*, *The Strange Report* and *The Rivals of Sherlock Holmes*.

Veteran stuntman Carey Loftin, 83, who played the truck driver in Steven Spielberg's 1971 *Duel*, died at home in Huntington Beach, Calif., March 4th. He began his film career doing stunt work in such serials as *Spy Smasher*, *The Masked Marvel*, *The Tiger Woman*, *Haunted Harbor*, *The Purple Monster Strikes*, *The Crimson Ghost*, *King of the Rocket Men*, *The Black Widow* and *Canadian Mounties vs. Atomic Invaders*; on TV he appeared in *The Invaders* and *Star Trek*.

Character actor Guy Raymond, 85, who featured in the classic "The Trouble with Tribbles" episode of *Star Trek*, died in Santa Monica January 26th. Raymond appeared in the 1959 *SF* film *The 4-D Man* and the 1967 comedy *The Reluctant Astronaut*, and in episodes of *The Twilight Zone*.

Screenwriter William S. Roberts, 83, who scripted George Pal's 1962 fantasy classic *The Wonderful World of the Brothers Grimm*, died in L.A. of respiratory failure on March 5th.

Film producer Alexander Salkind, 75, died in a hospital near Paris on March 8th. Salkind and his son, Ilya, co-produced the first three *Superman* films and the spinoff *Supergirl*. Salkind also produced 1985's *Santa Claus: The Movie* and 1988's *Superboy* TV series.

Mexican film director Gilberto Martinez Solarez, 90, died of a heart attack in Mexico City January 17th. He directed over 150 films during his career including *Face of the Screaming Werewolf*, *Santo and the Blue demon vs. the Monsters*, *World of the Dead*, *Blue Demon and the Seductresses*, and *Chanco vs. the Tiger and the Vampire*. He also scripted numerous films including *The Phantom of the Opera* and *Attack of the Mayan Mummy*.

TV writer/director Larry Stewart, 67, died of bacterial infection and heart failure in Van Nuys, Calif., February 26th. Stewart began his career as a child actor, starring on TV as the Video Ranger in 1951's *Captain Video*; he also appeared as Andre in the 1952 serial *Blackhawk*. He became a prolific director in the 1970's on *The Bionic Woman*, *The Incredible Hulk*, *Spider-Man* and *Buck Rogers in the 25th Century*. —Harriet M. Lentz III

## PHOTO CREDITS

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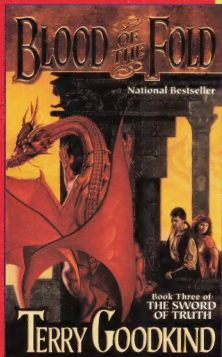


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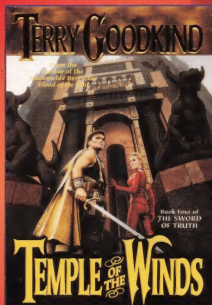
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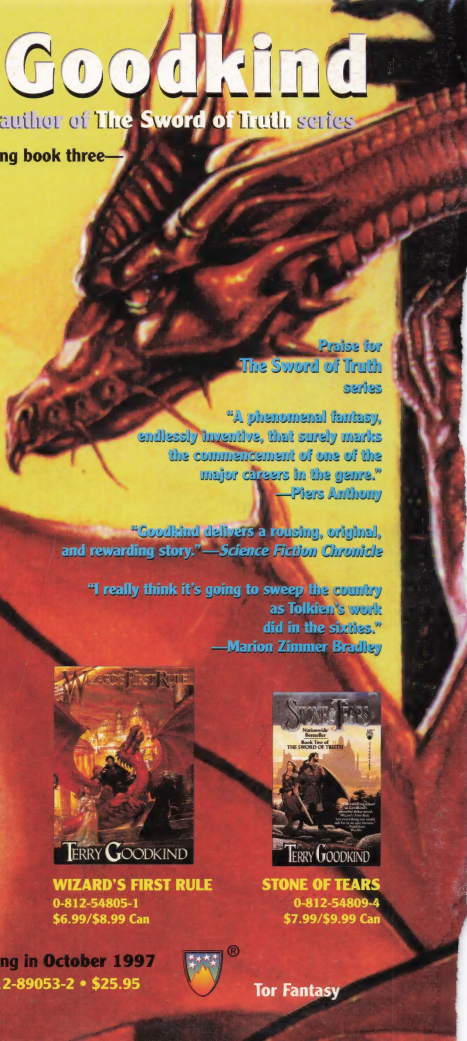
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